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A Loan Exhibition
of
Early Italian Engravings

(INTAGLIO)

Fogg Art Museum

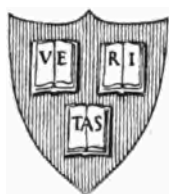


Cambridge
Harvard University Press
1915

A Loan Exhibition
of
Early Italian Engravings

(INTAGLIO)

Fogg Art Museum



Cambridge
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Proprietor's Office

In Memoriam

FRANCIS BULLARD

HARVARD COLLEGE—CLASS OF 1886

1862—1913

FRANCIS BULLARD

Lover of Prints

FRANCIS BULLARD, who died in Boston on February 6, 1913, will long be remembered as the first American print collector whose enthusiasm in his chosen field took the form of an insistence on *quality* of impression. This is not the place to speak of Mr. Bullard's characteristics as a man. His lovable nature, his rare gentleness and charm of manner, will, it is to be hoped, be fittingly commemorated by others. Here it is best to dwell only on his love of art.

Although a respecter of authority and tradition, he had the courage of his convictions, and exercised his individual judgment in the selection of his treasures. Long preoccupation with the finest original impressions and careful study of the subject gave Mr. Bullard an intimate and scholarly knowledge of the things he loved. He performed a singular service to the Museum of Fine Arts, Boston, to this institution, and to those private collectors who were privileged to come under his influence, by his high standard in the acquisition of only the best. In his striving for this ideal, he found a substitute for the adventure of modern scientific *attribution* which is so evident a charm in other fields of collecting. He had a passion for prints, but was free from the weakness of the average collector for mere quantity. There seemed to him no excuse, in this day of adequate reproductions for purposes of study, to indulge in what has been well termed the minor virtue of completeness.

His selected group of Dürer woodcuts, in impressions of extraordinary beauty, bears out this statement. Had he been content with merely *satisfactory impressions*, he could with less expenditure of time and money have made the group complete. In two instances, to be sure, he enjoyed the good fortune of combining completeness with quality of impression: in his unparalleled set of Turner's "Liber Studiorum," and in the remarkable collection of Canaletto etchings, presented by the master to his patron, Consul Smith.

While his Turners, his Dürer and Holbein woodcuts, and his Goya aquatints, now all permanently housed in the well arranged print collection of the Museum of Fine Arts, Boston, are evidences of a catholic taste which also included Rembrandt, Canaletto, and Whistler, it seemed to a number of his friends that his strongest interest was in quattrocento Italian engravings. These brought him closest to the great Italian tradition; into intimate contact with the genius of Pollaiuolo and Mantegna and their precursors, followers, and imitators.

It is for this reason that the Fogg Art Museum, which he befriended in many ways, chooses to offer as testimony to his memory this exhibition of *Early Italian Engravings*. Rare and significant prints of the character now shown would have delighted him more than those of any other period. Happily many of the engravings in this exhibition prove Mr. Bullard's power of selection in a difficult field, for a number of the very finest are of his own choosing. In any case, all of the examples now on view would have appealed strongly to him, as it is hoped they may to students and to a larger public.

P. J. S.

PREFATORY NOTE

THIS exhibition has been arranged by Mr. Paul J. Sachs, Assistant Director of the Fogg Art Museum, and the Catalogue has been written and compiled by him, with the help of Miss Laura H. Dudley, Assistant in charge of Prints.

Mr. FitzRoy Carrington, Curator of Prints in the Museum of Fine Arts, Boston, has kindly coöperated in giving of his time and experience in the preparation of the reproductions. Professor George H. Chase has read the manuscript. Mr. George Parker Winship, Librarian of the Widener Collection, has offered various valuable suggestions.

Particular thanks are due to those institutions and collectors whose names appear below each reproduction, without whose friendly aid this exhibition could not have been held. Special thanks are due to Mr. William M. Ivins, Jr., of New York, a member of the Visiting Committee, and an amateur of ripe knowledge in this field, who has generously assisted in the preparation of the Catalogue, as he has helped others so frequently on similar occasions.

EDWARD W. FORBES,
Director.

FOGG ART MUSEUM, HARVARD UNIVERSITY.
Cambridge, Massachusetts.
November 1, 1915.

INTRODUCTION

DESPITE its many and inevitable omissions this is probably the most representative exhibition ever held in this country of original impressions of early intaglio Italian engravings made prior to the crystallization of Italian technique by the prolific Marcantonio Raimondi. As this exhibition covers the period during which, first, the silversmiths and, later, the professional engravers were accumulating their working traditions, and as to some extent it represents the casual and experimental stages of the art in Italy, a few short general remarks on technique are here inserted. These, it is hoped, will assist the lay reader and observer more readily to coördinate the technical remarks concerning the particular prints exhibited, which are contained in the body of the Catalogue. In most instances such remarks are freely quoted and adapted from Arthur Mayger Hind's "Catalogue of Early Italian Engravings" (British Museum 1910).

Although there were many quattrocento engravers whose work shows great sensitiveness to beauty, there were during this period few engravers of dominant personality. From the hands of those few there are known to exist but a limited number of plates. The reason of this was that the artists of prominence did not have to eke out their incomes with the graver. The use of the graver as a familiar tool was relegated, as a rule, to men of secondary rank. Many of these hardly rose above the level of mere artisans who looked to others for their inspiration and designs, and yet their work exercises a very great if indefinable fascination. The earlier work indeed bears few or no evidences of having come from the hands of any well identified men. Such work is usually as anonymous in fact as it is in signature. The earliest engravings are evidently of the workshop variety, executed by men who had been trained as jewellers or silversmiths. Their system of cutting lines, coupled with their fondness for elaborate formal ornament, betrays hands practised upon cup and ewer. The same mechanical traits and system of cutting — due allowance being made for difference of period and prevailing style — is to be noticed in many of the early American book-

plates made by such men as Revere of Boston and Maverick of New York, whose training in handicraft, it will be recalled, was also received at the silversmith's bench.

The first clearly defined step in the art of engraving in the XV century in Italy was the development of the so-called *fine manner*. This represents the metal workers' attempt to evolve a scheme for laying lines which should enable them to indicate the shading in designs boldly copied or made up of details taken from drawings or paintings by artists of the dominant school of painting, and the resultant effect is not very different from that of wash drawings.

The nielli which were made at this time, often charming and always of especial antiquarian interest, probably should be considered as little more than by-products of the silversmith's art, rather than as engravings, as such. This, it seems, would now be generally conceded, were it not that for many years historians, following the lead of Vasari, saw in them the beginnings of engraving, and thus gave them a canonical position in the eyes of collectors from which modern research has failed to eject them.

Following the *fine manner*, the next step in the progress of the art is the development of the *broad manner*. In this the engravers undertook to lay their shading lines in the same way that the artists did when working with pen or metal point. Pollaiuolo's great masterpiece (No. 25) is made in this way, and still shows traces of the silversmith's method of cutting. In the engravings by the hand of Mantegna (Nos. 45-53), the *broad manner* is seen at its culminating point. Here the silversmith has disappeared, and the creative artist is seen boldly transferring his linear method to the copper plate, without alteration or compromise.

During Mantegna's time, though not in his own work, the influence of the German engravers began to be felt. Many of the best German painters had for economic reasons become professional engravers. As such they had worked out a linear scheme of greater subtlety than any that their humbler Italian brethren in the craft had attempted, although, as was natural, it was based upon the German calligraphic method of pen drawing. This influence is noticeable in most of the work done toward the end of the XV century. It reaches its ascendancy just at the time when the individual engravers begin to emerge from the anonymity of the workshop. It is clearly shown in the later work of such men as Zoan Andrea and Jacopo da Barbari. How strong this northern influence came to be

is perhaps best illustrated by the well authenticated fact that Dürer actually had to go to law to prevent Marcantonio from selling forgeries of his works as originals. But notwithstanding this powerful northern influence there were Italian experimenters in technique. The most striking of these, and at the same time the most adventurous, was the fascinating Giulio Campagnola. His technical innovations bear evidence of great ingenuity. His work varies freely from the traditional methods then in vogue. In spite, however, of the refined beauty of his dotted work,¹ exemplified in the impressive dignity of his austere and superb *St. John* (No. 96), the technical method which he used in this and other works of rare charm was not emulated. The German fashion prevailed. In fact the final synthesis of the German calligraphic system and the early Italian method of shading with diagonal parallel lines across strongly marked outlines, was accomplished by Marcantonio, whose linear scheme became the normal Italian ideal of engraving technique; the idiom, however badly handled, of the hundreds of engravers who in succeeding centuries filled the rôle which the photographer fills to-day.

¹ Flicked work.

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LIST OF ABBREVIATIONS

- B. . . . Bartsch, Adam von. *Le Peintre-Graveur*. Vienna 1803–
21.
Duch. . . Duchesne, Jean. *Essai sur les Nielles*. Paris 1826.
H. . . . Hind, A. M. *Catalogue of Early Italian Engravings*.
British Museum 1910.
Ottley . . Ottley, William Young. *An Inquiry into the Origin and
Early History of Engraving, etc.* 2 vols. London
1816.
P. . . . Passavant, J. D. *Le Peintre-Graveur*. Leipzig 1860–64.

NOTES

Measurements of the impressions shown are indicated in the text of the Catalogue in millimetres, below the title of each print, the height being given first. The measurements show the greatest height and width, taken from the plate-line.

Watermarks have been noted when possible. References are to Hind's Catalogue, and to Briquet, C. M., "*Les Filigranes*," etc. Paris 1907.

GENERAL BIBLIOGRAPHY

FOR the best general bibliography of books on the field covered in this exhibition and published prior to 1910, the student may be referred to A. M. Hind's "Catalogue of Early Italian Engravings," edited by Sir Sidney Colvin (British Museum, 1910), which is in itself the most comprehensive and authoritative book on the subject. It also contains, on pp. xl-xliv, bibliographies on the following subjects: *Nielli*; *Collections and Exhibitions*; *Sale Catalogues*; and *Reproductions*. Scattered through Hind's catalogue, under appropriate headings, will be found most excellent special bibliographies relating to particular groups of prints and the works of the various individual masters. Hind's work is not confined to the remarkable collection of originals in the British Museum, but fully describes and discusses every print of the XV and early XVI century in Italy of which the British Museum has a reproduction, so that for almost all purposes his catalogue may be considered as a complete résumé of our present knowledge covering the entire field. It is understood that Dr. Paul Kristeller, of Berlin, has been at work for many years on a complete *critical* catalogue of all known early Italian engravings, which when it appears is certain to be one of the striking landmarks in the study of this field.

The bibliography which follows merely aims to give a selected list of the most important general books to date. Many of these are costly or not easily to be obtained, although the great majority of them will probably be found available in leading American libraries. Most of the books listed may be consulted during the exhibition, upon application at the desk. Those not on the Fogg Art Museum shelves may be consulted at the Widener Library, or at the Museum of Fine Arts, Boston.

BARTSCH, ADAM VON. *Le Peintre-Graveur*. Vienna 1803-21 (chiefly Vol. XIII. [1811]; also occasional references to Vols. XIV. and XV.).

BRULLIOT, FRANÇOIS. *Dictionnaire des Monogrammes*. Munich 1817 (2nd ed. 1832, 1833).

NAGLER, G. K. *Die Monogrammisten*. Munich 1858-79.

PASSAVANT, J. D. *Le Peintre-Graveur*. Leipzig 1860-64 (chiefly Vols. I. and V.).

- KRISTELLER, PAUL. Die Lombardische Graphik der Renaissance. Berlin 1913.
- DUTUIT, EUGÈNE. Manuel de l'Amateur. Introduction générale. 1^{re} Partie (prefatory); 2^{me} Partie, Nielles (ed. by Gustave Pawlowski). Paris 1884, 1888.
- VASARI, GIORGIO. Le vite de' piu eccellenti Pittori, Architetti e Scultori Italiani. Florence 1550 (2nd ed. revised and enlarged by the author, Florence 1568); and various other editions.
- NAGLER, G. K. Allgemeines Künstlerlexikon. 22 vols. Munich 1835-52.
- KRISTELLER, PAUL. See Thieme and Becker, Allgemeines Lexikon der bildenden Künstler (under *Baldini*, in Vol. II. 1908).
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- HORNE, HERBERT P. Sandro Botticelli. London 1908 (pp. 77-86, for Dante illustrations, Finiguerra, Baldini and Fine Manner; pp. 288-291, for Broad Manner plates; pp. 75-77 and 190-255, Dante engravings and drawings).
- COLVIN, SIDNEY. A Florentine Picture Chronicle . . . by Maso Finiguerra. London 1898.
- KOLLOFF, E. See Julius Meyer, Allgemeines Künstlerlexikon (under *Baldini*, Vol. II. 1878).
- DELABORDE, HENRI. La Gravure en Italie avant Marc-Antoine (1452-1505). Paris [1882].
- FISHER, RICHARD. Introduction to a Catalogue of Early Italian Prints in the British Museum. London 1886.
- LIPPMANN, FRIEDRICH. Der Kupferstich. Berlin 1896 (Ed. revised by Max Lehrs, 1906; English translation by M. Hardie, 1907).
- KRISTELLER, PAUL. Sulle origini dell' incisione in rame in Italia. *Archivio Storico dell' Arte*, VI. (1893), 391.
- KRISTELLER, PAUL. Kupferstich und Holzschnitt in vier Jahrhunderten. Berlin 1905.
- KRISTELLER, PAUL. Der venezianische Kupferstich im XV. Jahrhundert. *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1907, No. 1.
- ALLEMAGNE, HENRY RENÉ D'. Les cartes à jouer du XIV^e au XX^e siècle. Paris 1906.
- HIND, A. M. Italienische Stiche des XV. Jahrhunderts nach nordischen Originalen. *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1908, No. 1.
- HIND, A. M. Short History of Engraving and Etching. London 1908; 2nd ed. Houghton Mifflin Co., Boston and New York 1911.
- HIND, A. M. The Print Collector's Quarterly, Vol. 2, No. 3, October 1912, pp. 253-289.
- ESSLING, VICTOR MASSÉNA, DUC DE RIVOLI, PRINCE D'. Études sur les Triomphes de Pétrarque. *Gazette des Beaux-Arts*, 2^e pér. XXXV. (1887), 311, XXXVI. 25.
- ESSLING, PRINCE D', and MÜNTZ, EUGÈNE. Pétrarque, ses études d'art, on influence sur les artistes. Paris 1902.
- KRISTELLER, PAUL. Bologna, Pinacoteca. Nielli del Francia. *Gallerie Nazionali Italiane*, III. (1867), 186.

REPRODUCTIONS

REID, G. W. A reproduction of the Salamanca Collection of prints from Nielli. London 1869.

REID, G. W. Works of the Italian engravers of the fifteenth century. London 1884 (reproductions of the *Monte Sancto*, *Dante*, and *Triumphs of Petrarch*).

AMAND-DURAND. Eaux-fortes et gravures des maîtres anciens. Notes par G. Duplessis. 10 vols. Paris 1872-78.

BRITISH MUSEUM, DEPARTMENT OF PRINTS AND DRAWINGS. Reproductions of Prints. Pt. I. (1882), Italian Prints.

New Series, Pt. I. (1886), Early Italian Prints.

International Chalcographical Society (Internat. Chalcographische Gesellschaft). Berlin, etc., 1886-1897.

LIPPMANN, FRIEDRICH. Engravings and Woodcuts by Old Masters, reproduced in facsimile by the Imperial Press at Berlin and published under the direction of Dr. Lippmann. (Engl. ed., 10 vols., Quaritch, London 1889-1900.)

GRAPHISCHE GESELLSCHAFT. Berlin 1906, etc. (in progress).

NIELLI

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 Hind, A. M. Introduction and p. xliii.
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 Rosenberg, Marc. Geschichte der Goldschmiedekunst auf technischer Grundlage. Abt.: Niello. Darmstadt 1907.
 Dutuit, Eugène. Manuel de l'Amateur. Introduction générale. 1^{er} Partie (prefatory); 2^{me} Partie, Nielles (ed. by G. Pawlowski). Paris 1884, 1888. (Contains a catalogue and many reproductions.)
 Reid, G. W. A reproduction of the Salamanca Collection of prints from Nielli. London 1869. (Contains many facsimiles.)
 Fisher, Richard. Introduction to a study of early Italian prints. pp. 1-47.
 Duchesne, Jean. Essai sur les nielles. Paris 1826.

There are on exhibition three Nielli, and in this connection the following summary statement is quoted from Hind's "Short History," pp. 41 ff.:

"In Italy for half a century or more after 1450 the art of niello was a popular branch of the goldsmith's craft (far more so than in the North), . . . Niello may be described as the method of treating an engraved silver (or gold) plate by filling the furrows with a black substance (*nigellum*) formed by the fusion of copper, silver, lead and sulphur, which gives the art its name. Powdered niello was laid on the surface of the plate, melted by the application of heat, and so run into the lines. The substance being allowed to cool and harden, the surface of the plate was burnished, and the design would appear in black on a bright ground. The art was no doubt known to goldsmiths several centuries before the introduction of engraving, but it was little practised until quite the middle of the fifteenth century, when it suddenly became popular, only to fall almost completely out of use some sixty or seventy years later. Outside Italy it never greatly flourished. The mark of a good niello-plate in general is distinctness and clearness of cutting, but there is large variation in different schools in the depth of the engraving, in the intervals between the lines, and in the greater or lesser use of cross-hatching. Thus in the Florentine school the background is generally cut in clear lines, laid in two parallel series crossing nearly at right angles, while the delicate modelling is done by a system of much more lightly engraved lines carefully cross-hatched. . . . Now the characteristic of the clear cut line noticed in the backgrounds of the Florentine nielli is already seen to some extent in several plates of the earliest group . . . , but the second factor, the close modelling, does not begin to make itself felt before the engraved work of Finiguerra himself and the beginning of what is called the "Fine" Manner. In the development of the "Fine" Manner the niello technique is of definite moment, though engraving in its beginnings must be regarded as originating from the goldsmith's art in general rather than from this special branch.

To judge from the niello prints in existence (of which scarcely any go back as early as 1450), the idea of taking impressions of nielli on paper would hardly have been the beginning of engraving in Italy; much more probably it was the niellist who took the suggestion from the already existing practice of engravers. A common method for the niello engraver to test his work was to take a sulphur cast of the plate and rub the lines with black, which would give an effect far truer to the original than any impres-

sion on paper, as may be seen by several examples of these rare "sulphurs" which are preserved in the Print Room of the British Museum. It seems that in most instances of early impressions from real nielli the proof was taken from the sulphur; but the sulphur being an exact replica of the plate in form, and the impression being the reverse of the original, whether taken from the plate or from the sulphur, certainty on this point is not always attainable.

Soon the niello-worker felt in his turn the influence of the engraver. Plates quite in the niello manner were done with the express purpose of taking impressions. Sometimes it is extremely difficult to make an absolute line of distinction between the two classes of work; certain signs, however, if present, such as rivet holes or inscription in reverse, declare for the niello proper, and impressions of these, which were taken merely to show the craftsman the progress of the work, are of course extremely rare. Of the second category, niello-like engravings . . . may have been produced in many cases for the purpose of providing prints to be used as models for the worker in niello."

No. 1. ORPHEUS. BY PEREGRINO DA CESENA (?).

Duch. 255.

B. XIII. 208, 6.

(53 x 31)

Very fine impression with margin in bluish-green ink.

Lent by Messrs. Arthur Hahlo & Co., New York; formerly in the Alfred Morrison Collection.

No. 2. FEMALE FIGURE. BY NICOLETTO DA MODENA (?).

Duch. 315.

B. XIII. 292, 68.

(57 x 23)

An interesting, typical and probably XVI century impression.

Lent by Mr. Paul J. Sachs; formerly in the J. Reiss Collection.

No. 3. ORNAMENTAL PANEL. BY PEREGRINO DA CESENA (?).

Duch. 362.

(72 x 45)

Lent by Mr. Paul J. Sachs; formerly in the Brayton Ives Collection.



NO. 1. ORPHEUS. NIELLO, BY PEREGRINO
DA CESENA(?).
Lent by Messrs. Arthur Hahlo & Co., New York.



NO. 2. FEMALE FIGURE. NIELLO.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 3. ORNAMENTAL PANEL. NIELLO, BY
PEREGRINO DA CESENA(?).
Lent by Mr. Paul J. Sachs, Cambridge.

ANONYMOUS PRIMITIVE FLORENTINE ENGRAVINGS IN THE FINE MANNER

The two prints shown under this heading are classed by Hind in his Catalogue in the group which contains the most primitive Florentine engravings and a few other isolated prints which, although not so early, cannot, for stylistic reasons, be placed in any of the other categories adopted by him in his classification. These two prints are closely related in style as well as in fact, having been engraved one on either side of the same copper plate, but as they have little close affinity with any other prints of the period they may be considered as a separate group.

No. 4. ST. JEROME IN THE WILDERNESS.

Hind. A. I. 19.

P. V. 17, 20.

(224 x 285)

Modern impression from an old and reworked plate; marks of rivet-holes to be seen in the two upper corners.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

"Alessandro da Morrona possessed the original plate of this print, and included impressions from it in the second edition of his *Pisa Illustrata* (Livorno 1812): . . . Morrona thought that the engraving reproduced a lost painting of the same subject known in the sixteenth century to have existed in the Cappella Maggiore of the Campo Santo at Pisa, which was replaced in 1595 by the existing altar-piece of Aurelio Lomi. . . . The fighting lions might be explained as referring to the subjugation of Pisa by Florence. There is a large drawing of the Pollaiuolo school (too weak for the master himself) in the Print Room at the Uffizi (Cat. II. No. 101), which gives the same composition with several variations and on a considerably larger scale. . . . As the drawing is pricked for transfer it no doubt served as a cartoon for some lost picture, and there seems strong reason for supposing that the composition may have formed part at least of the Campo Santo altar-piece above mentioned. Either the lost picture or the drawing itself must have served the engraver, who from certain tokens of style (e.g., landscape, trees, etc.) seems to have been akin to the Finiguerra group.

We have refrained, however, from classing the print in that group on account of its intimate connection with the *Inferno* subject [i.e., the following number in the present Catalogue], which shows little, if any, of the same artistic affinities." (H. p. 26.)

No. 5. THE INFERNO ACCORDING TO DANTE: AFTER A
FRESCO IN THE CAMPO SANTO AT PISA.

Hind. A. I. 20.

P. V. 43, 102.

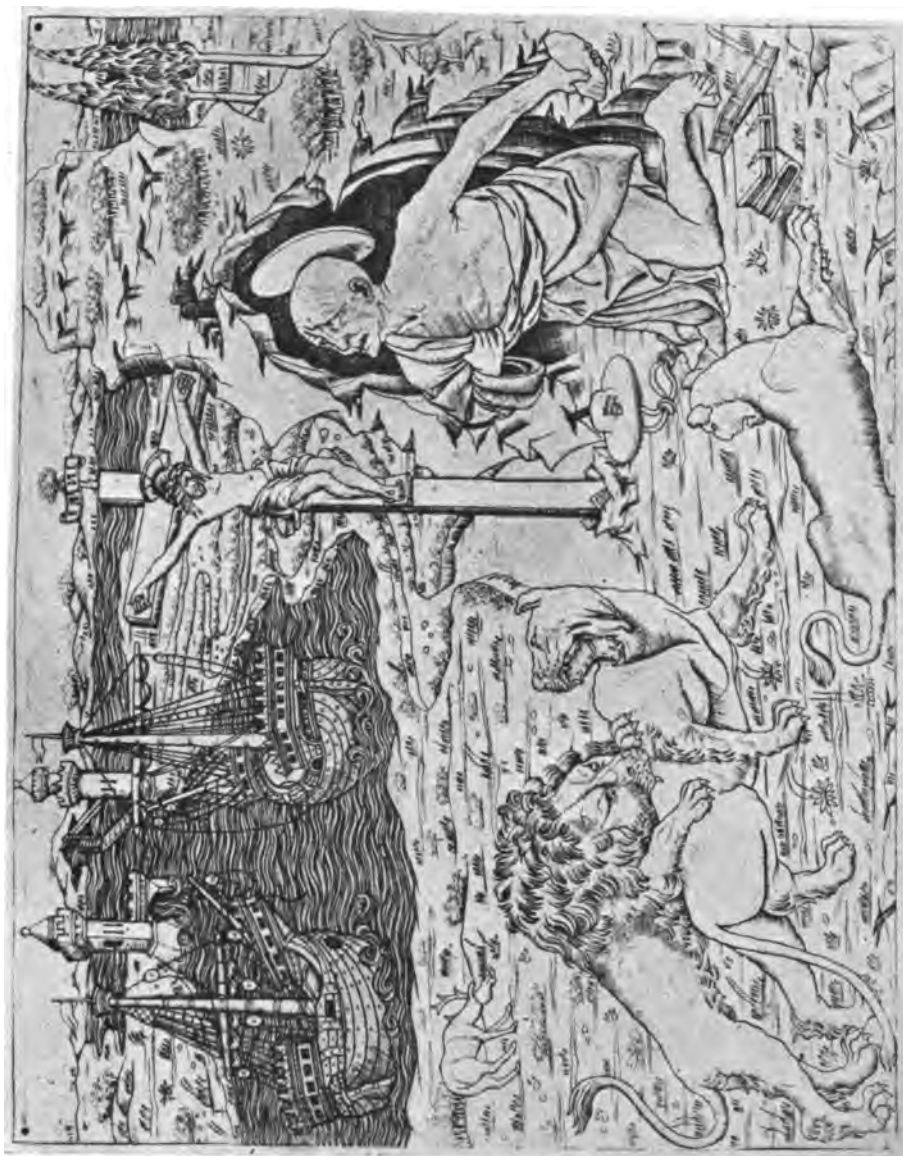
(226 x 282)

Good impression in red ink, showing plate-line; marks of rivet-holes to be seen in the two upper corners.

Lent by the Fogg Art Museum, Harvard University.

"This engraving occurred on the back of the same plate which contained the *S. Jerome*. . . . The composition is clearly copied, in the same direction, from a part of the fresco of the Last Judgment (attributed to Andrea Orcagna) in the Campo Santo, Pisa. The engraving is probably Florentine of about 1470-80, but its style, disguised by reworking as it is, does not very definitely connect it with any other group of the period." (H. p. 27.)

According to Hind (*loc. cit.*) the original copper plate of this and the preceding engraving was sold at the Eugène Piot sale, at Paris, in 1890, in which it, with twenty modern impressions of each engraving, appeared as lot No. 316.



No. 4. ST. JEROME IN THE WILDERNESS.
Lent by the Museum of Fine Arts, Boston.



No. 5. THE INFERNO ACCORDING TO DANTE.
Lent by the Fogg Art Museum, Harvard University.

THE PLANETS

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Bartsch. XIII. (1811), pp. 190-200.
Passavant. V. (1864), pp. 31-35.
Kolloff, E. In Meyer's Allgemeines Künstlerlexikon. II. (1878), *Baldini*, I. 114-120.
Lippmann, F. The Seven Planets (reproduced and described.) International Chalcographical Society, 1895.

This exhibition contains two engravings: "Luna" and "Mars" from the extremely rare series of early Florentine fine manner engravings, illustrating the seven planets and their influence on mankind.

"None of the sciences that descended from antiquity possessed firmer hold on the popular imagination of the middle ages than that of Astrology. That science took as its foundation the ancient conception of the universe with the earth as the centre round which all the heavenly bodies revolved in the space of a day and a night. Encircling the earth were the successive spheres of water, air, fire, the seven planets (Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn), the firmament with the constellations (the *coelum crystallinum*), and the Primum Mobile. To each of the planets were ascribed attributes according to the traditional character of the deity whose name it bore, and these attributes were regarded as transmissible under certain conditions to mankind. The influence of the planets depended on their position in the heavens in respect of the various constellations, with which each had different relations. Each planet had what was called its 'house' in one of the constellations, and according to its position relative to these was said to be in the 'ascendant' or 'descendant.' In regard to individual human beings the date of birth was the decisive point, and the degree of influence transmitted from the planets depended on the respective degree of 'ascendance' or 'descendance' at the particular epoch. But in addition to their power of influencing the destinies of individual men according to their positions at the hour of birth, the several planets were supposed to rule over and impart their own characters to whole groups and orders of men collectively. Certain temperaments were supposed to be associated with certain callings, pursuits, and social conditions, and these callings and the classes following them to be governed each by its appropriate planet; the mythological attributes of the divinity after whom each planet was named suggesting the classes of men supposed to live under its sway. Thus Saturn governs field-labour and those who live by it with men of low estate and ill luck generally; Mars governs soldiers; Venus, lovers; Mercury, men of science, art, and invention.

In the representation of the planets and their 'children' (as those formed under their respective influences were called) artists of the fifteenth or sixteenth centuries found a popular field for illustration. Among mural paintings the divinities of the seven planets in their astrological aspect occur in a ruined scheme of decoration by Guariento at Padua, and again, carried out by pupils of Perugino from the master's designs, in the ceiling of the Sala del Cambio at Perugia. Among prints and drawings, our Florentine engraver seems to have originated or at least popularized the types followed in a whole series of similar representations. . . . Inscriptions below each print of the series give a summary of astrological lore bearing on each planet, in relation to his motions in the heavens and the attributes which he transmits to his children. The inscriptions show the same irregularities in grammar, spelling, and shape of letter, betraying the illiteracy of the craftsman, as are found in the *Prophets* and *Sibyls*, which evidently issued from the workshop of Finiguerra's successors." (H. pp. 49-51.)

No. 6. MARS.

Hind. A. III. 3.

P. V. 34, 64.

(328 x 219)

Very fine impression from reworked plate. Wide margins, condition unusually fine.

Lent by the Museum of Fine Arts, Boston; formerly in the P. Gellatly and Brayton Ives Collections.

No. 7. LUNA.

Hind. A. III. 7.

P. V. 35, 67.

(325 x 217)

Very fine impression from reworked plate. Wide margins, condition unusually fine.

Lent by the Museum of Fine Arts, Boston; formerly in the P. Gellatly and Brayton Ives Collections.



No. 6. PLANET MARS.
 Lent by the Museum of Fine Arts, Boston.



No. 7. PLANET LUNA.
 Lent by the Museum of Fine Arts, Boston.

THE OTTO PRINTS

Bibliography:

Hind. A. IV.

Bartsch. XIII. (1811), pp. 142-151.

Passavant. V. (1864), pp. 35-38.

Kristeller, Paul. Florentinische Zierstücke in Kupferstich aus dem XV. Jahrhundert. *Graphische Gesellschaft* X. Berlin 1909.

The one *unique print* in this exhibition belongs to a group of twenty-four fine manner Florentine engravings, known as the Otto Prints which

"... do not constitute a regular set or series in the same sense as the sets of the *Passion*, the *Triumphs of Petrarch*, the *Planets*, the *Prophets* and *Sibyls*, and the like. But they belong together in the triple sense of coming from a single Florentine workshop — obviously the Finiguerra workshop in its later phase, probably about 1465-70; of having been destined for the same use, that is, the decoration of the covers of round or oblong toilet-boxes or work-boxes for ladies; and of having formed part of a single purchase made in Florence by the famous diplomatist and collector Baron Philippe de Stosch while he was settled there between 1731 and his death in 1757. The whole set of twenty-four were inherited from him by Heinrich Wilhelm Muzel (called Stosch Walton), and after his death acquired at public sale in Berlin (1783) by Peter Ernst Otto, a merchant and collector of Leipzig. After Otto's death in 1799, most of the set remained in the hands of his heirs until 1851-2, when the whole of the large collection of prints they had inherited was sold by Weigel in Leipzig. Six of the set however had changed hands before the auction; sixteen of the remaining eighteen were acquired by the British Museum. In 1866 the [British] Museum also acquired the impression which had been given by Otto to Zani [Tobias and the angel], so that all of the set but seven are now in our national collection. . . .

Technically, both in design and execution, the prints of this series show all the characteristics of the Finiguerra workshop in the phase which we suppose to have followed the death of the master in 1464." (H. 62 ff.)

No. 8. YOUNG MAN AND WOMAN EACH HOLDING AN APPLE.

L. Thies. Catalogue of the Gray Collection [Fogg Art Museum], p. 53.
Bulletin of the Museum of Fine Arts, Boston, VII. 39, 35. June 1909.

Hind. A. IV. 16.

B. XIII. 143, 2.

P. V. 36, 39.

"An inner circle in the centre is left blank. To the l. stands a young woman wearing a plain tunic and turned in three quarters to the r.: to the r. facing her, stands a young man wearing a richly embroidered doublet and turned in three quarters to the l. She holds a wreath in her r. lowered hand and an apple in her lifted l. He holds up an apple in his r. hand and leans his l. against his hip. Between them, above the inner circle, stands a basket of apples; and below on the ground a richly decorated

vase full of carnations. Within the inner circle one of the badges of the Medici which was apparently not used until 1465 (six 'palle' with three lilies in the uppermost) is drawn in pen and ink: and above the figures l. and r. are written also in pen and ink, the inscriptions *ò amore te q̃* [= *tenga questa?*] and *piglia q̃* respectively." (H. p. 72).

(Circle, diam. 120.)

Early impression in greenish-gray ink.

Lent by the Fogg Art Museum, Harvard University; formerly in the Stosch, Muzel, Otto and Gray Collections.



NO. 8. OTTO PRINT.
Lent by the Fogg Art Museum, Harvard University.

ENGRAVINGS IN BOOKS

IL MONTE SANCTO DI DIO. FLORENCE 1477

DIVINA COMMEDIA. FLORENCE 1481

This exhibition contains all three of the illustrations from *Il Monte Sancto di Dio* and an impression of one of the nineteen illustrations made for Landino's edition of the *Divina Commedia*.

"Antonio Bettini's *Monte Sancto di Dio*, printed at Florence by the German Nicholas Laurentii in the year 1477, is perhaps the earliest book known in which copper engravings occur printed directly on the page of text. There are many instances before that date in the North where engravings are found pasted into books, and a few in which the engravings so treated have been designed expressly to illustrate the books in which they are placed; e.g. those for Colard Mansion's French edition of Boccaccio's *De infelicibus virorum et foeminarum illustrium casibus*, Bruges 1476, and possibly that for Caxton's *Recuyell of the Historie of Troye*, Bruges, ab. 1479. . . . The method is a laborious one, involving a double printing in each case, as the copper plate cannot be printed, as a wood-block is, in the same press and at the same time with the text. Hence, no doubt, it was soon discarded both south and north of the Alps, not to be taken up again until nearly the end of the sixteenth century. . . .

For general book illustration woodcuts held the field until quite the end of the sixteenth century, when a second effort was made to introduce the use of copper engravings. This time it was successful and remained in fact the most popular mode of illustration until halfway through the nineteenth century.

Both the books we are about to describe issued from the press of the German Nicholas Laurentii (Nicolo di Lorenzo della Magna or Nicolo todescho, as he variously styles himself), and as the engravings in both are technically quite alike it is natural to suppose that they come from the same hand, or at least from one workshop. They are fine-manner prints cut according to the Finiguerra tradition, and are in the same style as the *Prophets* and *Sibyls* and Otto prints, only later and distinctly weaker. Who were the craftsmen thus feebly sustaining the Finiguerra tradition remains uncertain: . . . As to the designer of the plates, those to the *Monte Sancto* have not enough originality to suggest the hand of any known or notable artist; those to the *Divina Commedia* are assigned alike by tradition and internal evidence to Botticelli, although a Botticelli disguised into puerility by the feebleness of the engraver who interprets him." (H. pp. 79-81.)

Bibliography:

Hind, p. 79 ff.

Bartsch. XIII. pp. 175-187.

Koloff, E. In Meyer's *Kunstlerlexikon* II. Baldini I. 124-142.

Reid, G. W. *Works of the Italian Engravers*, 1884. (Facsimiles.)

Lippmann, F. *Zeichnungen von S. Botticelli zu Dante's Goettlicher Koemodie, nach den Originalen in Berlin* 1887.

Horne, Herbert P. *Sandro Botticelli*, London 1908. pp. 75-77, 190-255.

IL MONTE SANCTO DI DIO
FLORENCE. NICHOLAS LAURENTII. 1477

Hain, 1276. Proctor, 6114.

The descriptions given below refer in detail of impression to the plates in the copy of the book in the Fogg Art Museum, Harvard University. This copy of the book is now in a French binding of the seventeenth century. The leaves were trimmed in the rebinding with the result that the second and third plates were somewhat cut. Watermarks in plates and text, Hind, 8b and c, 9, 3b, 10, 11.

No. 9. THE HOLY MOUNTAIN: AN ALLEGORICAL DESIGN.

Hind. A. V. (1), 1.

B. XIII. 187, 57.

P. V. 31, 57.

(256 x 185)

Good early impression; damaged in places, but carefully restored and provided with new upper and lower margins; slightly touched with color.

Lent by the Fogg Art Museum, Harvard University.

This plate is printed on the verso of the third folio of contents to the volume, opposite the beginning of Chapter I. There is a close resemblance between the figure of the youth in this print and the one in the Otto print, known as "Young Man and Woman holding up a Sphere." (B. XIII. 148, 17.)

No. 10. CHRIST IN A GLORY.

Hind. A. V. (1), 2.

B. XIII. 189, 58.

P. V. 31, 58.

(257 x 175)

Fine early impression, the delicate shading being intact. Damaged in places, but carefully restored. The plate-line shows on three sides only, the left side of the print having been cut in the trimming of the leaves in the rebinding of the book. Slightly touched with color.

Lent by the Fogg Art Museum, Harvard University.

No. 11. HELL: THE GIUDECCA.

Hind. A. V. (1), 3.

B. XIII. 189, 59.

P. V. 31, 59.

(123 x 167)

Fine early impression, the delicate shadings being intact. The plate-line shows all around, except on the right lower corner in the margin where it has been cut in the trimming of the leaves in the rebinding of the book. Slightly touched with color.

Lent by the Fogg Art Museum, Harvard University.

DANTE: DIVINA COMMEDIA (WITH LANDINO'S
COMMENTARY)

FLORENCE. NICHOLAS LAURENTII. 1481

Hain, 5946. Proctor, 6120.

"Vasari informs us that Botticelli devoted much time and energy to Dante not only as illustrator but as commentator. Of his performance in the latter field we have no remains, but the designs of the master to the *Inferno* which Vasari refers to as having been engraved are doubtless the series of nineteen . . . illustrating as many cantos of the *Inferno*; while another witness to Botticelli's study of the poet is the magnificent set of drawings illustrating the whole poem which are preserved partly at Berlin and partly in the Vatican. Eleven of these drawings correspond in subject to the present engravings . . . and have evidently a close connexion with them of some kind; but exactly what connexion, it is not easy to determine. . . . The Berlin and Vatican drawings, done as they are on vellum and having verses written on the back of each to correspond to and face the drawing which follows, are beyond doubt the set referred to by the Anonimo and executed, as we learn from him, by Botticelli for Lorenzo di Pierfrancesco de' Medici. It used to be assumed that they were also the originals followed, at a distance and with differences, by the engraver of the plates for the 1481 edition so far as he proceeded with his task. But in style, as a stricter chronological study of the master's work seems to prove, they belong to a later period of his life, most probably to the last decade of the century, and must therefore come after instead of before the designs for the 1481 edition. . . . No copies of the book are known in which more than three of the plates are printed directly on to the page of text: generally only the first two are so printed, while the rest of the nineteen subjects (which are probably all that ever existed) have been printed separately, cut out, and pasted into the spaces left blank for them. . . .

In all nineteen plates are known, besides a duplicate plate to the third canto, which is an inferior copy of the original, but perhaps nearly contemporary. Impressions of the book containing the whole set are very rare." (H. pp. 83-86.)

No. 12. DANTE AND VIRGIL, WITH THE VISION OF
BEATRICE.

Hind. A. V. (2), 2.

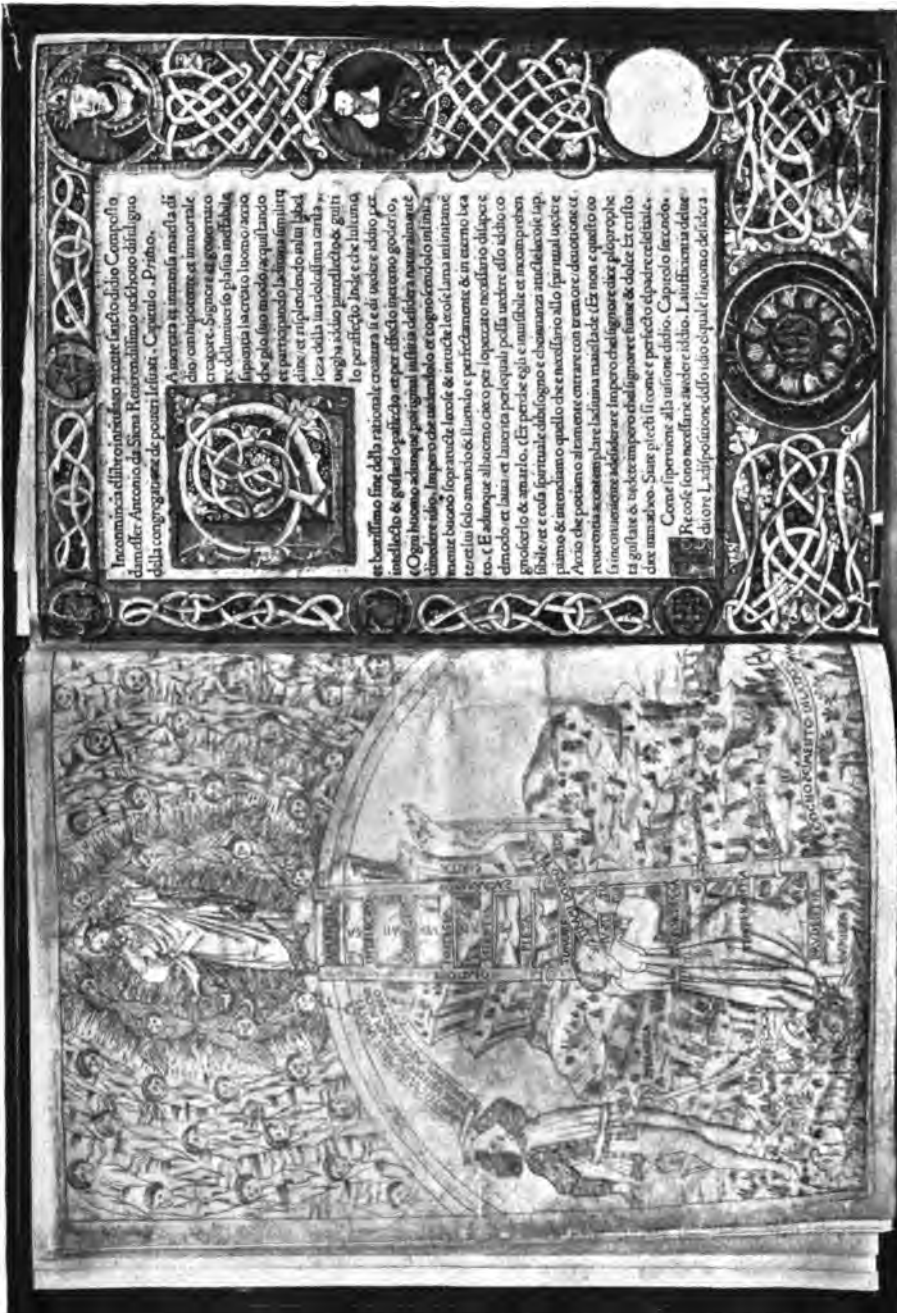
B. XIII. 176, 38.

(97 x 175)

Rich early impression in brown ink.

"Printed directly on to the page, which is here preserved entire, between the end of Canto II and the beginning of Canto III. The proper place for this plate seems from most copies to have been before the opening of Canto II, but in copies which only possess a few of the engravings and not that to Canto III, it is often repeated in the present position, which is properly that of the following number." (H. p. 87.)

Lent by the Fogg Art Museum, Harvard University; duplicate from the British Museum.



No. 9. THE HOLY MOUNTAIN.
(From *Il Monte Sancto di Dio*. Florence 1477.)
Lent by the Fogg Art Museum, Harvard University.



NO. 10. CHRIST IN A GLORY.
(From *Il Monte Sancto di Dio*. Florence 1477.)
Lent by the Fogg Art Museum, Harvard University.



No. 11. HELL: THE GIUDECCA.
(From *Il Monte Sancio di Dio*. Florence 1477.)
Lent by the Fogg Art Museum, Harvard University.

INFERNO

to mutouer /s/; prima non si muoue la ragione. Entrai per lo camino alto; cioè: profondo /chome diciamo alco mare et altro fiume; perche el primo camino fu per l'inf. rno cioè per la cognitione de' mali; equa' l'feno infimo; perche si muoue consistono orate che le t'irreno. ET Si l'uestro; perche chome diciamo nel primo pio e peccati nascono dalla selua cioè dalla materia che el d'ierpo.



CANTO TERTIO DELLA PRIMA CANTICA

Er me si ua nella città do' ante
 p per me si ua nell'eterno dolore
 per me si ua tra laperduta gente
 l'ustitia moffe el mio alio fattore
 fecemi la diuina potestade
 la somma sapientia el primo amore
 Dinanzi a me non fur chose create
 se non etherne et io eterno duro
 lasciate ogni speranza uoi che entrate
 Queste parole di colore obscuro
 uidio scritte al sommo duna porta
 perchio maestro el senno lor me duro.

1 Ono alcuni equali credenoche edue primi capito
 li sieno stati inluoghi di proemio; et quello ter.o
 fu el primajo della narratione. Ma se considero
 chen diligenza tutta la materia /facilmente si puo pio
 uare che la narratione comincia nel primo capitolo; et
 nel uerso lo non ui so ben dire chon io uentrai. Impe
 re che Dante narra in questa sua peregrinatione esser
 si ricuato nella selua; et hauere smarrito la uia. Esser si
 condotto appre del monte. Et di poi esser si addittrato
 uerse el sole per erto camino el quale lo conduceua asal
 uamento se le tre fiere non la uessino rinuato al basso.
 Et tiralo uerse uidete quasi al senno hauere hauuto el
 seccesse di Virgilio et dalle tre denne. Et per le sue paro
 le esser si uoluto lasciarlo el cortio adare del monte seguitare
 lo per l'inferno et purgatorio; laqual uia sanza l'istru
 zione po lo puo condurre al cielo. Uche significa quel

lo che già disopra habbiamo dimostro. Et se alcuno dicesi che in amendue questi canti molte chose sonne
 conle quali capra ben uolentia et attentione et docilita; E non si uietta che i ogni pre del poema non si possi fa
 re questo. Anzi maximamente si richiede allo scintore che le capiti douique troua occasione di poterlo fare
 Hora perche siamo già al punto d'el poeta descende nell'inf. rno. Cuidio l'utile esprimere che chola si
 a inferno; et in quanti modi si dica alcuno scendere all'inf. rno. Inf. rno adunque e /inf. ma; et bassa parte
 del mondo /detto inferno da questa dictione infra che significa disotto; Ne solamente dal popolo di dio e /
 posto l'inf. rno; Ma anchora da molti poeti; et maxime da Homero da Virgilio. Cuidio. Statius; et Claudi
 ano; Et molto piu egrepiamente dal principe de philosophi Platone /Cestui incitene nel qual libro induce
 Socrate di spuntante della immortalita dell'animo /dimostrando che l'anime humane dopo la morte sono giudica
 re secondo le loro colpe; et nell'inf. rno tormentate inf. rno aranto che si purgano /se e peccati non sene sta
 ti molto graui. Ma quelle che hanno commesso sceleratezze et eterne sono impurgabili secondo lui /scono
 mandate in luogo piu profondo deo tortare et quindi sono affitte in eterno con purissimi sup. phoi. La
 quale opinione e molto simile alla christiana fide; et attratta l'entene el purgatorio; Et la maggior pre

No. 12. DANTE AND VIRGIL WITH THE VISION OF BEATRICE.
 (From Dante, *Divina Commedia*. Florence 1481.)
 Lent by the Fogg Art Museum, Harvard University.

THE TRIUMPHS OF PETRARCH

Bibliography:

- Hind. B. II. pp. 115 ff.
Bartsch. XIII. pp. 277-280, Nos. 39-44 (under Nicoletto da Modena).
Passavant. V. pp. 71-72, Nos. 73-78.
Kolloff, in Meyer's Allgemeines Künstlerlexikon I (1878). Baldini, II. 60-65.
Reid, G. W. Works of the Italian Engravers of the fifteenth century. London 1884 (with complete reproduction of the series).
Essling, V. M., Duc de Rivoli, Prince d'. Études sur les Triomphes de Pétrarque. *Gazette des Beaux-Arts*, 2^e pér. XXXV. (1887), 311, XXXVI. 25.
Essling, Prince d', and Müntz, Eugène. Pétrarque, ses études d'art, son influence sur les artistes. Paris 1902.

Of this famous and rare series it is a piece of good fortune to be in a position to show three impressions, those of *Love*, *Chastity*, and *Death*; from a set in the broad manner which Hind correctly points out is of finer artistic value than the Albertina fine manner set probably produced some twenty years earlier. In describing the series in the Albertina, Hind says on p. 10 of his Catalogue, on the general subject of these *Triumphs*, the following:

"No theme outside the stories of Scripture gave more frequent employment to artists and craftsmen of the fifteenth and sixteenth centuries than Petrarch's famous series of poems, the *Trionfi*. It is found treated alike in illumination, in tapestry, in the painted decoration of marriage-chests¹ and birth-trays, in pottery and enamel, in relief sculptures of bronze, marble, or ivory, in engravings whether on metal or on wood.

About the second quarter of the fifteenth century the scheme and character of such designs became curiously fixed and uniform, within certain narrow limits of variation. In telling of the successive Triumphs of Love, of Chastity, of Death, of Fame, of Time, and of Eternity, Petrarch himself only in one instance, that of Love, brings before us one of the powers personified and riding on a chariot accompanied by attendant figures. But artists almost unanimously, without regard to the text, personify all six powers, mount each on a chariot, and escort its march with various figures or groups of figures, some of which may in particular instances be suggested by passages in the poem itself, but others are quite freely invented. By what steps this free and symbolic way of illustrating Petrarch's ideas became established is not clear. There is no evidence that any one specially distinguished artist supplied a prototype which others of less initiative followed. The probable explanation is that to the ordinary Italian craftsman of the Renaissance the mere word 'trionfo' as a matter of course suggested a chariot procession. He was familiar with the idea of Roman triumphs, had seen and copied them on many an ancient bas-relief, and the civic usage of his own time had revived something like them in innumerable street processions and public shows and pageants. These last were often allegorical in character; and among them doubtless figured allegories founded on the ideas made familiar to all

¹ See the Cassone panel by Pesellino in Mrs. Gardner's Collection at Fenway Court, Boston.

THE TRIUMPHS OF PETRARCH

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¹ See the Cassone panel by Pesellino in Mrs. Gardner's Collection at Fenway Court, Boston.

men's minds by Petrarch's poetry. It may well be from cars drawn through the streets and representing in this way the several victories of which the poet sang, that the artists of the day took their direct suggestion. Not only in regard to the general arrangement of the Triumphs, but in subsidiary details, Petrarch's illustrators allowed themselves much license, in interpreting their original."

No. 13. THE TRIUMPH OF LOVE.

Hind. B. II. 1.
B. XIII. 277, 39.
P. V. 71, 73.

First state.

(264 x 172)

Very fine early silvery impression in gray ink; wide margin; slight touches of old color.

Lent by the Museum of Fine Arts, Boston; formerly in the Dr. Ottokar Mascha Collection.

No. 14. THE TRIUMPH OF CHASTITY.

Hind. B. II. 2.
B. XIII. 278, 40.
P. V. 71, 74.

First state.

(254 x 162)

Early impression, showing plate-line on three sides. The print has been cut at the bottom. It has been somewhat rubbed and torn and repaired. It was probably touched with color in places and afterwards washed.

Lent by the Fogg Art Museum, Harvard University; formerly in the Dr. Ottokar Mascha Collection.

No. 15. THE TRIUMPH OF DEATH.

Hind. B. II. 3.
B. XIII. 278, 41.
P. V. 71, 76.

First state.

(259 x 172)

Good early impression. A very few lines have been strengthened in parts with a pen and several injuries have been cleverly repaired. Watermark: Hind, 4b.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.



No. 13. TRIUMPH OF LOVE.
 (From *Triumphs of Petrarch.*)
 Lent by the Museum of Fine Arts, Boston.



E ra la lor uictoriosa infegra N on human ueramente ma diuino
 In campo uerde un calido hetmellino, Loto andar era: & lor sancre parole.
 Coro fine et ropato al collo regna, Beato e ben chi nasce a tal destino.

No. 14. TRIUMPH OF CHASTITY.
 (From *Triumphs of Petrarch*.)
 Lent by the Fogg Art Museum, Harvard University.



NO. 15. TRIUMPH OF DEATH.
 (From *Triumphs of Petrarch.*)
 Lent by Miss Katherine Bullard, Boston.

BROAD MANNER—MISCELLANEOUS

No. 16. THE ASSUMPTION OF THE VIRGIN.

Hind. B. III. 10.

B. XIII. 86, 4.

P. V. 42, 100.

Bulletin of the Museum of Fine Arts, Boston, VII. 39, 35. June 1909.

The largest engraving on copper produced in the XV century.

(825 x 560)

Good impression from an apparently reworked state, showing the plate-line almost all the way around. Two plates were used for the composition, each measuring about 413 mm. in height, and the paper is joined horizontally across the middle. The print is in very good condition but has been backed.

Lent by the Fogg Art Museum, Harvard University; British Museum duplicate.

"The *Assumption* is a bold and powerful piece of work cut in the ordinary broad-manner technique and obviously translating an important and imposing composition by Botticelli." (H. p. 122.)

"This plate . . . is so minutely described and interestingly discussed by Mr. Horne in his *Life of Botticelli* that we cannot do better than again transcribe his words:

'Of the extant engravings in the "broad manner," unquestionably the most remarkable is the large print on two sheets of the "Assumption of the Virgin," which was clearly done from a drawing by Botticelli; although, as in the earlier group of prints in the "fine manner," the engraver has varied many of the details. In the upper part of the print, the Virgin is represented enthroned in the heavens, in the midst of a choir of angels. At her feet are three half-length figures of angels, winged like seraphs, and bearing in their hands branches of palm, olive and rose. Right and left of the two cherubim which form the arms of the throne on which the Virgin is seated are two figures of angels, which are turned outwards and bear branches of olive, lily and rose. Such imagery was of the time: in a contemporary "Laude" to the Virgin occurs the verse: "Rose, gigli & viole escon deluiso uostro." Above and behind the figure of the Madonna is a group of seven kneeling figures of angels with lily-wands, who sing from a scroll which they are holding. This group, and the figures below, are so arranged as to form a kind of "mandorla" or glory around the figure of the Virgin. On either side of this group, in the upper corners of the composition, are two other groups of flying angels with musical instruments. The figures on the left bear severally a lute, psaltery and two trumpets; those on the right, a rebec, a double pipe, a timbrel and a trumpet. Below, in the centre of the sheet, is the empty tomb of the Virgin, round which stand, or kneel, eleven of the apostles. The twelfth apostle, St. Thomas, is seen in the central part of the composition, upon a hill which rises on the left of the picture, kneeling at the feet of the Virgin, who is in the act of giving him her girdle, a famous relic still venerated at Prato. Lastly, in the distance, between a break in the hills, is a view of Rome, in which the column of Trajan, the Pantheon, Nero's tower, the Colosseum, and perhaps the Basilica of Constantine, among other buildings, may be recognised.

The original design, whether drawing or painting, from which this engraving was taken, must have been among the grandest and most vigorous works of this last period of Botticelli's art. The large and rugged treatment of the figures of the apostles, their strange mane-like hair and beards, their fervent and agitated gestures and attitudes, lend to this part of the design a forcible and primitive character, which recalls, though largely, perhaps, in an accidental fashion, the grand and impressive

art of Andrea da Castagno. Not less vigorous in conception, but of greater beauty of form and movement, is the figure of the Virgin; and the motive and arrangement of the angels who form a "mandorla" around her are among the most lovely and imaginative of the many inventions of the kind which Botticelli has left us. The lateral groups of angels playing upon musical instruments are less well designed, though many of the attitudes closely recall Botticelli's manner. But in these figures, as in the details of the landscape, the hand of the engraver is doubtless to be detected in that process of free translation into black and white which is characteristic of the earliest Florentine engravings. In this composition, Botticelli not only reverts to one of the traditional compositions of Giottesque art, but he treats it with a vigour and ruggedness of expression which in itself is essentially Giottesque. That this trait is not an exceptional or accidental one is shown by the many school-works of the period, which are frankly variations in Botticelli's manner, upon similar traditional themes of Giottesque art, and by the persistent recurrence of this energetic and rugged character in the last works of the master.

A drawing, which may have served as a preliminary study for this "Assumption," is preserved in the "Libro Resta," in the Ambrosian Library, at Milan. It represents St. Thomas kneeling, almost in the attitude of the figure in this engraving, but with certain differences in the arrangement of the draperies, and especially of the mantle, which in the drawing is thrown round the figure, and over the left shoulder. This study, which appears to be of a somewhat earlier date than the furniture-panels painted with the stories of Lucretia and Virginia, is drawn with the pen on a rubbed, red ground, and washed with bistre, and heightened with white. Admirable in action, and in the rendering of the profoundly religious sentiment of which that action is expressive, this study enables us, perhaps, to form an adequate notion of the quality of the finished composition in its original form." (H. pp. 130, 131.)



NO. 16. THE ASSUMPTION OF THE VIRGIN.
Lent by the Fogg Art Museum, Harvard University.

THE PROPHETS AND SIBYLS

FINE MANNER PRINTS OF THE SCHOOL OF FINI- GUERRA REPEATED IN THE BROAD MANNER

Bibliography:

- Hind. C. I. and C. II. pp. 135-84.
Bartsch. XIII. (1811).
pp. 165-168, Nos. 1-24 (Prophets, Fine Manner).
pp. 169-172, Nos. 1-24 (Prophets, Broad Manner).
pp. 172-175, Nos. 25-36 (Sibyls, Fine Manner).
pp. 92-95, Nos. 9-20 (Sibyls, Broad Manner, early states).
pp. 95-98, Nos. 21-32 (Sibyls, Broad Manner, reworked states and copies).
Ottley. I. (1816).
pp. 396-400, Nos. 1-24 (Prophets, Fine Manner).
pp. 401-402, Nos. 1-12 (Sibyls, Fine Manner).
pp. 432-436, Nos. 1-12 (Sibyls, Broad Manner).
Passavant. V. (1864).
p. 29, Nos. 1-24 (Prophets).
p. 30, Nos. 25-36 (Sibyls).
Kolloff in Meyer's Allgemeines Künstlerlexikon II (1878), under *Baldini*.
I. 1-24 (Prophets, Fine Manner).
II. 5-28 (Prophets, Broad Manner).
I. 25-36 (Sibyls, Fine Manner).
II. 29-40 (Sibyls, Broad Manner).

From the interesting series known as *The Prophets* and *Sibyls*, there are shown in this exhibition four of the Prophets in the fine manner and besides this a fifth, Jeremiah, in both the fine and the broad manner. A close study and comparison of the Jeremiah impressions will do more than any word picture to fix in the student's mind the differences between these two manners of engraving.

"With regard to the subject of the series, the grouping of the semi-mythical Sibyls with the Hebrew prophets on nearly equal terms was of course a custom familiar in all forms of art both before and during the Renaissance. In all the confused retrospects of the Christian Middle Age upon the past, a tendency which existed from the beginning, and increased towards the dawn of the Renaissance, was to regard with equal or all but equal reverence the personages and legends of pagan and of Hebrew antiquity. The past was the past, seen through mists indeed, but through mists of glory. The great-

ness of Rome and the wisdom of Greece had never really been forgotten; and in order to justify the fondness with which men turned towards the thoughts of those ages, they were accustomed to dwell especially on those characters of the Gentile world who could be regarded as endowed with the spirit of prophecy and some foreknowledge of the true religion. Foremost among these were the Sibyls. The Church early adopted these virgin soothsayers, reputed to have lived in various regions of the ancient Roman, Greek, and Eastern world, into a kind of subordinate association with the Hebrew prophets. Throughout the days of the Roman Republic, the fame had been great of that Cumæan Sibyl who had sold the dwindled remnant of her books to Tarquin for so great a price. When this remnant was burnt in the Capitol the dictator Sulla caused search to be made, in various lands where Sibyls were reported to have prophesied, for other of their oracles to replace it. Stimulated perhaps by the search set on foot by Sulla, a new literature of so-called oracles of the Sibyls sprang up in the first century before Christ among the Hellenising Jews of Alexandria, who forged and circulated, as the utterances of these mythic prophetesses, sets of Greek hexameter verses shadowing forth their own monotheistic creed and Messianic hopes. They were followed during the next three or four centuries by writers of other Alexandrian schools and sects — Judaizing Christians, Neoplatonists, and apparently even Christian monks, who contributed to the floating body of feigned Sibylline literature portions conceived according to the spirit of the schools in which they were severally bred; but all dwelling on the oneness of God, and many pointing not obscurely to the coming of a Redeemer. Augustine determined the Church's view of the matter when, quoting a Latin translation of a Greek acrostic current in his day under the name of the Erythraean or the Cumæan Sibyl, of which the first letters formed the name and titles of Christ, he declared that it contained nothing tending to idolatry, and that its author must be counted among those belonging to the City of God. An earlier Christian doctor and controversialist, Lactantius, had asserted of the prophecies attributed to the Sibyls which he had seen that none of them speaks of any God but one, and that therefore, from the midst of paganism they furnish arguments against the pagan creed. The same Lactantius quotes Varro on the number and names of the various Sibyls (a point on which antiquity itself has been much divided), giving their number as ten, and their names as the Persian, Libyan, Delphian, Cimmerian, Erythraean, Samian, Cumæan, Hellespontic, Phrygian, and Tiburtine. This list was repeated by S. Isidore; and later the ten became twelve by the addition of a 'Sibylla Europea' and a 'Sibylla Agrippa.' The chronological compilers always mention them and often give them dates. But what made them living personalities to the Western imagination in the later Middle Age was not this, nor the existence of their supposed oracles in Greek, which no man could read, nor the fact of their acceptance by the Church. It was, first, the ever-increasing fame of Virgil, itself greatly resting on that prophecy of a coming new age put into the mouth of the Cumæan Sibyl in his Fourth Eclogue, written not without knowledge of the Messianic writings current among the Jews of his time, and afterwards eagerly interpreted in a Christian sense; and secondly, the popularity of a Roman legend of purely Middle Age fabrication, the legend of the *Arca Coeli*. This told how Augustus had sent for the Tiburtine Sibyl to his house on the Capitol, to consult her on the offer of divine honours made him by the Senate: how she answered that a King was coming from heaven who would reign for ever, and with that heaven opened, and he saw a vision of the Virgin and Christ in glory standing on an altar, and heard a voice saying, 'This is the altar of the Son of God.' Popularised in literature by *The Golden Legend*, this story was turned to account by art in all the schools of Europe from the thirteenth century down. So were the personages of the twelve Sibyls in general; who began to appear, all or some, in company with the prophets among the sculptured figures of cathedral doorways and in painted windows and the carvings of choir-stalls. For the artists of the great age in Italy the adoption, into the society of the austere and aged prophet-forms, of these virgin shapes and countenances of the Sibyls, was a godsend. Everyone is familiar with them in painted cycles like those of the Sala del Cambio at Perugia, and of the Sixtine Chapel and S. Maria delle Pace at Rome. In the days of the earliest Florentine engravers their sculptured forms looked down already from the upper niches of the Campanile at Florence, or could be traced among the fringes of Ghiberti's Gate of Paradise, or the reliefs of the Baptistery altar-table; while they were habitually represented in living show and speech by Florentine boys in the processions and ceremonies in the Cathedral square on St. John's day, or at the mystery-plays, *sacre rappresentazioni*, given by the religious confraternities of the city in their halls or in the refectories of convents. In these performances Prophets and Sibyls were accustomed to enact their parts together, uttering alternate prophecies of the birth of Christ.

It was doubtless in illustration or reminiscence of such popular religious plays and pageants in Florence that our series of engraved *Prophets* and *Sibyls* was designed. The verses engraved at the foot of the prints practically correspond in most cases (with unimportant variations) to the text of a *sacra rappresentazione* attributed to Feo Belcari, of which the earliest edition appeared in Florence without author's or printer's name towards the end of the fifteenth century." (H. pp. 135-137.)

"As to the personality of the designer responsible for those of the fine-manner *Prophets* and *Sibyls* which have not been borrowed from Northern sources, it is impossible to speak with certainty. They are of a marked Pollaiuolesque character without betraying the hand of either of the Pollaiuolo brothers

themselves. To us it seems not impossible that among the hands called in to supply designs to the workshop after the death of its head was the young Botticelli in his period of service with, or at any rate inspiration by, Pollaiuolo (about 1466-1469); the Botticelli, that is, of the Uffizi *Fortitude*. Certainly some of the *Sibyls* are very much in the spirit of that piece both in general design and in fantasy of decoration and costume, however much weaker in effect; but for such relative weakness the engraver might well be held responsible. Mr. Horne, however, the closest and most competent of all Botticelli students, does not recognise the presence of the young master among designers for the fine-manner workshop at this moment of its history, but limits his activity in relation to engraving to later years; conceiving him to have done drawings for that workshop only about 1480 (the drawings for the Landino *Dante* of 1481), and for the broad-manner workshop at an indeterminate date, probably later still.

That the broad-manner series of *Prophets* and *Sibyls* is later than the fine-manner series is obvious and incontrovertible, but by how wide a gap it is not easy to say. They stand to the fine-manner series in the relation of copies or free adaptations, from which the archaic spirit has partly gone, and with it the excess of ornamental pattern and detail. The drawing is more accomplished, especially in the hands; there is a greater feeling for grace as well as simplicity. . . . In the series of *Sibyls* the crouching pose, which had been suggested by the *Evangelists* of the Master E. S., is entirely discarded. The texts also have been revised and the slips and illiteracies of the first engraver corrected. The figures, as Mr. Horne has shown, are now very much in keeping with the mature, middle style of Botticelli, so that it seems likely that they were redrawn, if not actually by him, at any rate under his immediate influence. Technically, the mode of cutting is almost identical with that of the *Life of the Virgin*, the *Triumphs of Petrarch*, the oblong plates of the *Deluge*, the *Story of Moses*, *David and Goliath*, *Solomon and the Queen of Sheba*, the *Adoration of the Magi*, and other typical examples of the broad manner." (H. pp. 141, 142.)

THE PROPHETS

No. 17. JACOB (FINE MANNER).

Hind. C. I. 2.
B. 2.

Second state (B. III.). The lower portion of the plate with the verses has been cut off; worn and reworked; numbered 2 in lower right corner; the B in *Jacob* has been modified; the floor is divided into squares.

(144 x 106)

Good impression.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 18. JEREMIAH.

Hind. C. I. 10.
B. 10.

A. (Fine manner.)

Second state (B. III.). Reworked; the lower portion of the plate, with the verses, has been cut off; the number 10 appears in lower right corner.

(143 x 103)

Fair impression.

Lent by the Fogg Art Museum, Harvard University.

B. (Broad manner.)

Early state.

(174 x 98)

Fine early impression in greenish-gray ink; cut within the plate-line; slightly injured in small places and very carefully repaired.

Lent by the Fogg Art Museum, Harvard University; formerly in the J. S. Morgan Collection.

No. 19. JONAH (FINE MANNER).

Hind. C. I. 17.

B. 17.

Second state (B. III.). Reworked; the lower portion of the plate has been cut away; the number 17 should now appear in the lower right corner.

(144 x 105)

Fair impression; the number 17 referred to above has been scratched from this impression and rewritten with pen and the paper repaired where it had been scratched.

Lent by the Museum of Fine Arts, Boston; formerly in the W. E. Druggin and H. F. Sewall Collections.

No. 20. NAHUM (FINE MANNER).

Hind. C. I. 18.

B. 18.

Second state (B. III.). Reworked; the lower portion of the plate has been cut away; the number 18 should now appear in the lower right corner.

(143 x 106)

Good impression; the number 18 referred to above has been scratched from this impression and rewritten with pen.

Lent by the Museum of Fine Arts, Boston; formerly in the W. E. Druggin and H. F. Sewall Collections.

No. 21. HABAKKUK (FINE MANNER).

Hind. C. I. 19.

B. 19.

Second state (B. III.). Reworked; the lower portion of the plate has been cut away; the number 19 is added in the lower right corner.

(145 x 104)

Fair impression.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

THE SIBYLS

No. 22. THE ERYTHRAEAN SIBYL (BROAD MANNER).

Hind. C. II. 5.

B. XIII. 97, 25.

Second state. Reworked; changes and additions on the dress below the waist.

(176 x 105)

Good impression.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the W. E. Drugulin and J. Reiss Collections.

No. 23. THE PHRYGIAN SIBYL (BROAD MANNER).

Hind. C. II. 9.

B. XIII. 98, 29.

Second state. Coarsely reworked.

(178 x 102)

Good impression, in good condition.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 24. THE TIBURTINE SIBYL (BROAD MANNER).

Hind. C. II. 10.

B. XIII. 94, 18.

First state.

(180 x 107)

Good early impression, showing plate-line.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the J. Reiss Collection.



No. 17. PROPHET JACOB. (Fine manner.)
Lent by Miss Katherine Bullard, Boston.



NO. 18A. PROPHET JEREMIAH. (Fine manner.)
Lent by the Fogg Art Museum, Harvard University.



No. 18B. PROPHET JEREMIAH. (Broad manner.)
 Lent by the Fogg Art Museum, Harvard University.



No. 19. PROPHET JONAH. (Fine manner.)
Lent by the Museum of Fine Arts, Boston.



No. 20. PROPHET NAHUM. (Fine manner.)
Lent by the Museum of Fine Arts, Boston.



NO. 21. PROPHEt HABAKKUK. (Fine manner.)
Lent by the Museum of Fine Arts, Boston.



No. 22. THE ENTHREAN SIBYL. (Broad manner.)
 Lent by Miss Katherine Bullard, Boston.



No. 23. THE PHRYGIAN SIBYL. (Broad manner.)
Lent by the Museum of Fine Arts, Boston.



No. 24. THE TIBURTINE SIBYL. (Broad manner.)

Lent by Miss Katherine Bullard, Boston.

POLLAIUOLO

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"Born in Florence 1432: said to have been apprenticed to the goldsmith Bartoluccio Ghiberti and to have assisted Lorenzo Ghiberti on the second of the doors of the Baptistry (finished 1447); appears to have been working under Piero di Bartolommeo di Salì at the time when Finiguerra entered partnership with the latter, and to have been still associated with Finiguerra in 1461-62, if not until Finiguerra's death in 1464. In 1480 he had a goldsmith partner in Paolo di Giovanni Sogliani. Commissioned to execute the tomb of Sixtus IV, he left Florence about 1484 for Rome, where he spent most of the rest of his life; he died in 1498, and was buried beside his brother Piero (1496) in S. Pietro in Vincoli." (H. p. 189.)

"In the *Battle of Naked Men* Pollaiuolo has shown, as completely as could possibly be shown with the relatively unfamiliar means of graver and copper-plate, his full anatomical knowledge of the details of human form, his masterly power of drawing figures in violent movement and faces expressive of tragic feeling and fury, with his instinct for breadth and greatness of style. Technically, there are certain points in his treatment which recall the practice of the niello-engravers: notably the deep incision of the outlines of the figures and the relief of the design against a darkly shaded background — broken up in this case with the stems of a wood or brake. Tradition represents Pollaiuolo as having engraved in niello himself in youth, besides furnishing designs to be engraved by Maso Finiguerra; and attempts have been made to recognize his hand in certain of the finest extant specimens of Florentine nielli. . . .

Far more essentially distinctive of Pollaiuolo's technique in his one great plate is his adoption of a bold open system of shading closely resembling that used by Andrea Mantegna, and differing from the ordinary run of broad-manner work at Florence by its use of the return stroke at an acute angle between the parallels. . . . Comparison with Pollaiuolo's frescoes in the Villa della Gallina (Torre del Gallo, Arcetri, near Florence), which were probably done soon after 1464, and with the earlier *Hercules* subjects done for Lorenzo de' Medici about 1460, suggests that the *Battle* engraving must date from the decade after 1464. Considering the general course of engraving at the period, it should probably be placed after rather than before 1470. Now, although Mantegna may not himself have taken up the graver until after 1475, there is definite evidence that a school of engraving was already in existence at Mantua by 1475, and several of the plates until recently attributed to the master, which are probably the work of other hands after his drawings, may have been done well before that date. There is no definite reason then to go beyond Mantua for Mantegna's inspiration, although the development of the particular characteristics which distinguish his own work from that of the school may perhaps owe something to Pollaiuolo's *Battle*. This certainly seems more probable than that the special influence was exercised in the reverse order, i.e. by Mantegna upon Pollaiuolo." (II. pp. 190-192.)

No. 25. BATTLE OF NAKED MEN.

- Hind. D. I. 1.
B. XIII. 202, 2.
(394-405 x 604-613)

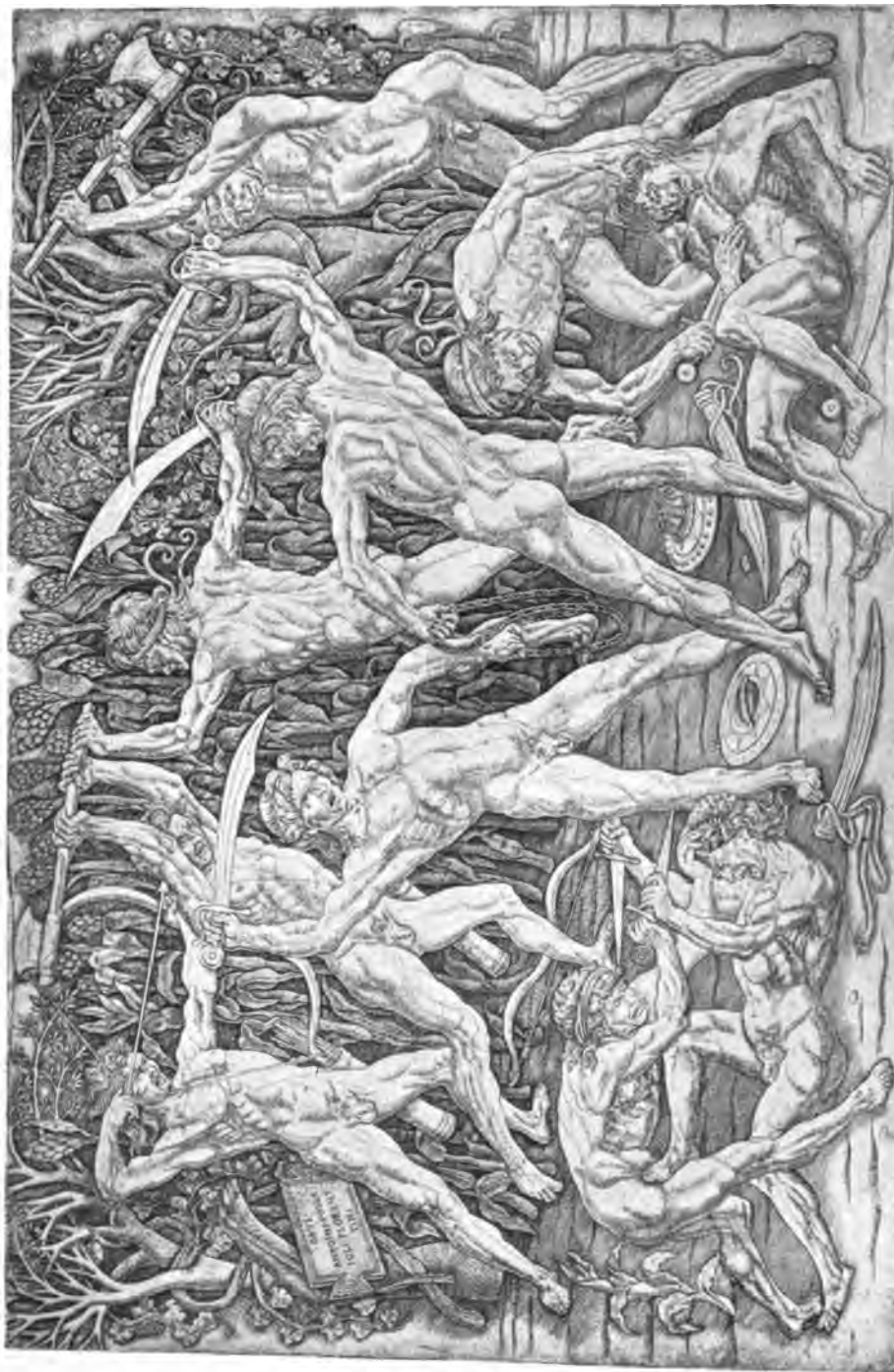
Extremely fine and brilliant early impression on brownish paper. A fold and perpendicular tear across the middle, as well as a few minor tears, have been so carefully repaired as to be almost imperceptible. Such a brilliant impression of the plate, in such condition, is of the greatest rarity and only to be seen in Vienna (H.-B.), Paris, Chatsworth, and in the collection of Prince Liechtenstein.

Lent by Mr. Paul J. Sachs; formerly in the Bishop of Truro Collection.

Paul Kristeller agrees with A. M. Hind that this is the only plate which can with certainty be ascribed to the master.

It is a pleasure to quote Berenson's vivid comment on this plate:

"It would be difficult to find more effective illustration of . . . movement than one or two of Pollaiuolo's own works, which, in contrast to most of his achievements, where little more than effort and research are visible, are really masterpieces of life-communicating art. Let us look first at his engraving known as the 'Battle of the Nudes.' What is it that makes us return to this sheet with ever renewed, ever increased pleasure? Surely it is not the hideous faces of most of the figures and their scarcely less hideous bodies. Nor is it the pattern as decorative design, which is of great beauty indeed, but not at all in proportion to the spell exerted upon us. Least of all is it — for most of us — an interest in the technique or history of engraving. No, the pleasure we take in these savagely battling forms arises from their power to directly communicate life, to immensely heighten our sense of vitality. Look at the combatant prostrate on the ground and his assailant bending over, each intent on stabbing the other. See how the prostrate man plants his foot on the thigh of his enemy, and note the tremendous energy he exerts to keep off the foe, who, turning as upon a pivot, with his grip on the other's head, exerts no less force to keep the advantage gained. The significance of all these muscular strains and pressures is so rendered that we cannot help realizing them; we imagine ourselves imitating all the movements, and exerting the force required for them — and all without the least effort on our side. If all this without moving a muscle, what should we feel if we too had exerted ourselves! And thus while under the spell of this illusion — this hyperaesthesia not bought with drugs, and not paid for with cheques drawn on our vitality — we feel as if the elixir of life, not our own sluggish blood, were coursing through our veins." (Berenson, B. *The Florentine Painters of the Renaissance*. 3rd ed. Putnam. N. Y. pp. 54, 55.)



NO. 25. BATTLE OF NAKED MEN, BY ANTONIO POLLAIUOLO.
Lent by Mr. Paul J. Sachs, Cambridge.

CRISTOFANO ROBETTA

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Vasari (ed. Milanesi). Vol. VI. (in life of G. F. Rustici), p. 609, note 3.

"The son of a hosier; born Florence, 1462; was working in his father's shop in 1480; afterwards turned to the craft of the goldsmith, which he was practising in 1498; mentioned by Vasari as belonging to a dining society of Twelve called the Compagnia del Paiuolo (the 'Kettle'); working until 1522.

The lack of severe artistic training which is suggested by the facts known of Robetta's history is reflected in the style of his prints. He shows little certainty of touch or method either in drawing or engraving; he has assimilated something of Dürer's manner of handling, without attaining anything like the precision and subtlety of that master in working his hatched shadows; qualities which are of the essence of Dürer's greatness as an engraver. He has a tendency to render form, both in figures and landscape, with clusters of undulating curves that but tentatively and imperfectly express his meaning. But in spite of his lack of grip in drawing and affectations of style, he seldom fails to put into his work the peculiar quality of grace and charm which belongs to so many of the secondary Florentine artists imbued with the spirit of Botticelli and Filippino Lippi.

Filippino was evidently Robetta's chief inspirer, though there are only a few cases where he can be shown to have worked directly from that painter's designs. The *Adoration* is adapted from the picture in the Uffizi (of 1496). . . . Like most Italian engravers of the period, who preserved a certain measure of originality even when working from designs supplied by other masters, Robetta may be said to adapt and interpret rather than reproduce. In the *Adoration* in particular the group of singing angels is a graceful invention of his own which does not occur in Filippino's picture. . . . One of Robetta's original copper-plates is in the British Museum (from the Vallardi collection). It is engraved on one side with the *Adoration* and on the other with the *Allegory of the Power of Love*. Modern impressions from this plate are by no means uncommon." (H. pp. 195-197.)

No. 26. THE ADORATION OF THE MAGI.

Hind. D. II. 6.

B. XIII. 396, 6.

(295 x 279)

Very fine early impression, in perfect condition.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the Alfred Morrison Collection.

No. 27. MUCIUS SCAEVOLA.

Hind. D. II. 11.

B. XIII. 407, 26.

Second state, clouds added.

(207 x 150)

Good impression, but showing some pen work.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 28. ALLEGORY OF ABUNDANCE.

Hind. D. II. 13.

B. XIII. 403, 18.

(250 x 185)

Good impression.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 29. ALLEGORY OF ENVY.

Hind. D. II. 15.

B. XIII. 405, 24.

(258 x 183)

Fair impression of a late and apparently reworked state of the plate, showing marks of rivet-holes near the upper and lower edges of the plate. Condition poor.

Lent by Mr. Paul J. Sachs.

No. 30. ALLEGORY OF THE POWER OF LOVE.

Hind. D. II. 16.

B. XIII. 406, 25.

(293 x 272)

Good impression, and, judged by the watermark (Briquet 491), probably printed in the XVI century.

Lent by the Fogg Art Museum, Harvard University.



NO. 26. THE ADORATION OF THE MAGI, BY CRISTOFANO ROBETTA.
Lent by Miss Katherine Bullard, Boston.



NO. 27. MUCIUS SCAEVOLA, BY CRISTOFANO ROBETTA.
Lent by the Museum of Fine Arts, Boston.



NO. 28. ALLEGORY OF ABUNDANCE, BY CRISTOFANO ROBETTA.
Lent by the Museum of Fine Arts, Boston.



No. 29. ALLEGORY OF ENVY, BY CRISTOFANO ROBETTA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 30. ALLEGORY OF THE POWER OF LOVE, BY CRISTOFANO ROBETTA.
Lent by the Fogg Art Museum, Harvard University.

"THE TAROCCHI CARDS"

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Kristeller, Paul. Graphische Gesellschaft. Die Tarocchi, zwei italienische kupferstichfolgen aus dem XV. jahrhundert. Berlin 1910.

There is included in this exhibition an impression of each of the so-called *Tarocchi Cards* — some in the E series and some in the S series, as hereinafter explained. There have been hung on the walls, with a few exceptions, only those *Cards* of which there are available impressions from both series. Some only of these are reproduced (Nos. 31-42). The remaining *Cards* may be seen upon application at the desk. None of the *Cards* here shown are described, as in the case of all other prints in this exhibition. Mr. Emil H. Richter, of the Museum of Fine Arts, Boston, will doubtless describe these plates with his usual care in an article which he has prepared for the *Print Collectors' Quarterly*, 1916.

For a detailed extant description, however, of all of the *Cards* in both series, the student is referred to Mr. Hind's brilliant study of the subject (Hind. pp. 217-272) from which it has been deemed best to quote the passages that follow. At the same time particular attention should be called to Paul Kristeller's work on the subject which contains a reproduction of each card in both series so arranged that the different versions of the same design may be readily compared. As a result of his researches Dr. Kristeller reaches the conclusion that the S series antedates the E series, which Sir Sidney Colvin and Mr. Hind consider to be the originals from which the S series was copied. The compiler of this Catalogue takes the view held by the British Museum authorities.

"This much discussed and most interesting series consists of five sets (we will not call them suits, for reasons immediately to be explained) of ten cards each. Its traditional title, the 'Tarocchi Cards of Mantegna,' is unfortunate, since the series neither forms a pack of *tarocchi* [playing cards] nor bears

any near or definite relation to Mantegna. The number of the prints (fifty) excludes the possibility of their use as *tarocchi*, *tarocchini* (of Bologna) or *minchiate* (in which seventy-eight, sixty-two, and ninety-seven cards respectively made up the full pack). Then the place or value of any given card in a set is indicated only by a numeral in the corner, not by a corresponding number of pips or suitmarks figured on the card itself, which is the almost invariable manner of numbering playing-cards.

It is true that these prints are of much the same size and character as the figure-cards in the fine illuminated packs of *tarocchi* which were in fashion in the fifteenth century both for use and as presents, especially, it would seem, wedding-presents, among rich nobles and princes, and of which several are still extant. . . .

It is also true that sets of woodcuts or engravings illustrating subjects which do not seem to us at all adapted for games appear nevertheless to have been certainly used for that purpose — witness the following entries in the Rosselli inventory: 'Game of our Lord and the Apostles, in seven pieces (woodblocks)'; 'Game of the seven Virtues, in five pieces (woodblocks)'; 'Game of the Triumphs of Petrarch, in three pieces'; 'Game of the Planets with their borders, in four pieces.' But in the case of the present series no impressions mounted on card for playing purposes are known to exist, while on the other hand there exist several examples of the entire series bound as a volume, and some of these seem to go back to the original period of publication; facts which furnish an argument of some weight against the theory that they were intended for use as playing cards of any kind.

But whether meant to be adapted to any game or not, the series seems undoubtedly designed in the first instance to form a compendium, such as might have been intended for the edification of youth, of instruction in the mediaeval view of the universe, with its systematic classification of the various powers of heaven and earth. It may be that the artist had also in view the multifarious uses that a series of designs on a popular range of subjects might offer. The large number of copies from the series that are known in the various mediums of miniature, majolica, sculpture, medal, drawing and woodcut, suggest that one at least of the author's aims may have been the dissemination of sets of the prints as patterns in the workshops and studios of the various minor crafts.

The traditional cycle of powers and personified abstractions which in the middle ages were thought of partly as typifying or representing, partly as actually governing, the processes of nature and man's mind, consisted for the most part, as is well known, of various groups of seven each; the seven Planets; the seven Virtues, four cardinal and three theological; the seven Vices or Deadly Sins; the seven Liberal Arts, three composing the trivium and four the quadrivium; and so forth. But the groups into which the present series is divided are groups not of seven each but of ten, possibly from the analogy of the ten pip cards in a playing-pack, possibly because the plan of the series required that one of the groups should consist of Apollo and the nine Muses. . . .

Such personified abstractions had been made familiar not only to the minds, but to the mind's eyes, of men by a long succession of allegoric writings in prose and verse, in which the narrow and rigid encyclopaedic conceptions of the dark and middle ages were summed up. . . .

All students will be familiar with the presence of the embodied Virtues and Vices in an encyclopaedic series of paintings like those of Giotto in the Arena chapel at Padua, or of the Seven Liberal Arts, each with her respective votary, among the decorations of the Spanish Chapel in S. Maria Novella. The fifteenth century, with its passion for heraldry, carried matters farther still, and assigned fixed and formal armorial bearings and devices not only to the whole cycle of personages of ancient history with which it was familiar, but to personified abstractions belonging to that other cycle of which we speak. . . .

This series, then, composes a kind of portable encyclopaedia of Men, Muses, Arts, Virtues, and Planets. It is designed in a manner and on a scale nearly resembling those of the figure — or, as we should say, the court — cards in the illuminated packs of playing-cards which we have already mentioned as a current product of the courtly art of the time.

Moreover, its subjects have evidently some historical and symbolical connexion, though exactly what is hard to determine, with the pack employed in the regular Venetian or Lombard game of *tarocchi*. . . .

Of that series there exist two distinct versions, one original and one freely copied from it. Both series are numbered continuously from beginning to end, and each of the five sets of ten is marked by its own letter. In the original series the lettering runs thus: 1-10 (E); 11-20 (D); 21-30 (C); 31-40 (B); 41-50 (A); the alphabetical order being in reverse of the numerical, so that following the numerical you ascend from the lowest estate of man to the high seat and mystery of God, and following the alphabetical, you descend from the summit to the foot of the same scale. In the second series S is substituted for E as the letter-mark of the first ten numbers; hence the two series are sometimes distinguished as the E and the S series respectively. The original or E series is engraved with remarkable technical precision and neatness in fine rectangular cross-hatchings more cleanly cut and clearly printed than those of the Florentine fine-manner prints, or indeed than any other Italian prints of the fifteenth century. The second or S series is feebly cut in imitation of the first by a craftsman of little training,

who cannot well control his graver but constantly lets his lines of shading slip over the boundary lines of his figures. . . .

The original (E) series is marked by a decisive unity of style and by enough of archaic quaintness and rigidity to fix its date, apart from all other indications, as well within the third quarter of the fifteenth century. . . .

As to the designs, more than one hand may have been employed on them, but they all bear the sharply defined characters of a single school, and that is the school of Ferrara, as it was formed, partly under influences from Padua and Verona from the north, and partly under that of the Umbro-Florentine Piero della Francesca, in the middle years of the century during the reigns of the Dukes Lionello, Borso, and Ercole I. d' Este (that of Duke Borso, 1450-1471, covering the years with which we are practically concerned). The peculiar Ferrarese break and complication of drapery, the partiality for large heads and bulging foreheads and for facial expressions of harsh intensity; these, with many characteristic features both of landscape and of costume, declare the school at once. The particular painter of whom the series most often reminds us is Francesco Cossa, in whose style the influence of Piero della Francesca has gone far to temper the asperities and exaggerations characteristic of the other contemporary chief of the school, Cosimo Tura. Several of the human personages in the first set or suit of ten find in type, costume, and action their almost exact counterparts in the frescoes attributed to Cossa and his pupils in the Schifanoia palace (painted about 1467-1471). . . .

It would be unreasonable to suppose, however, that the designs for these prints were furnished by Cossa himself or any of the greater masters of the school. (Harzen long ago suggested Marco Zoppo, but his is a style more strictly Paduan and Squarcionesque.) They were doubtless done more or less under Cossa's influence by some one or more among the almost innumerable minor craftsmen whom we know to have been employed at the court of Borso d' Este. No other potentate of the time was so great a patron of the arts of miniature painting and illuminating. Besides native craftsmen, he gathered about him many from other parts of Italy and from Germany. . . .

As to the question who engraved the plates, and whether draughtsman and engraver were one and the same person — we have no documentary evidence to prove the presence of any professed engraver at Ferrara. . . . So until further evidence is forthcoming we must be content to localise the design only of the present series with certainty at Ferrara, and to leave open the question whether it was engraved at Ferrara or at Venice.

Coming to the series of copies or S series, we find in it the work of a better-informed and obviously later draughtsman and a much laxer and less precise engraver. Whether engraver and draughtsman were one and the same person can in this case also not be positively stated. Both in drawing and technique, this version has more of a Florentine character than the earlier one; several fresh architectural and ornamental details in a Florentine style are introduced; the tense, formal, somewhat cramped archaic character of the originals is modified in the direction of greater freedom and truth to nature, but with much loss of power and impressiveness. The size of the figures in proportion to the space to be filled, and of the heads in proportion to the figures, is in most cases reduced; to some of the forced angular actions a more easy and flowing rhythm is given; but the austere strength of expression in many of the faces gives way to characterless weakness, especially in the feebly drawn mouths. A number of small changes and corrections are made, some for the better and some for the worse. . . . From the technical point of view, the engraving of the S series is far less precise and neat than that of the E; so far as work so timid and styleless can be said to have a character, it is in the character, or tradition, of the Florentine fine-manner prints, and may have been done by an otherwise unknown craftsman either belonging to that school or much influenced by it.

As to the date of the S series, from the general difference of style and feeling we should be disposed to put it not much less than twenty years later than the E." (H. pp. 217-230.)



No. 31E. URANIA. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 315. URANIA. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 32E. THALIA. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 328. THALIA. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



NO. 33E. EUTERPE. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 338. EUTERPE. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 34E. CLIO. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 34s. CLIO. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 35E. RHETORIC. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 35S. RHETORIC. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 36E. TEMPERANCE. (Tarocchi.)

Lent by the Museum of Fine Arts, Boston.



No. 36s. TEMPERANCE. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 37E. PRUDENCE. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 37s. PRUDENCE. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 38E. CHARITY. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



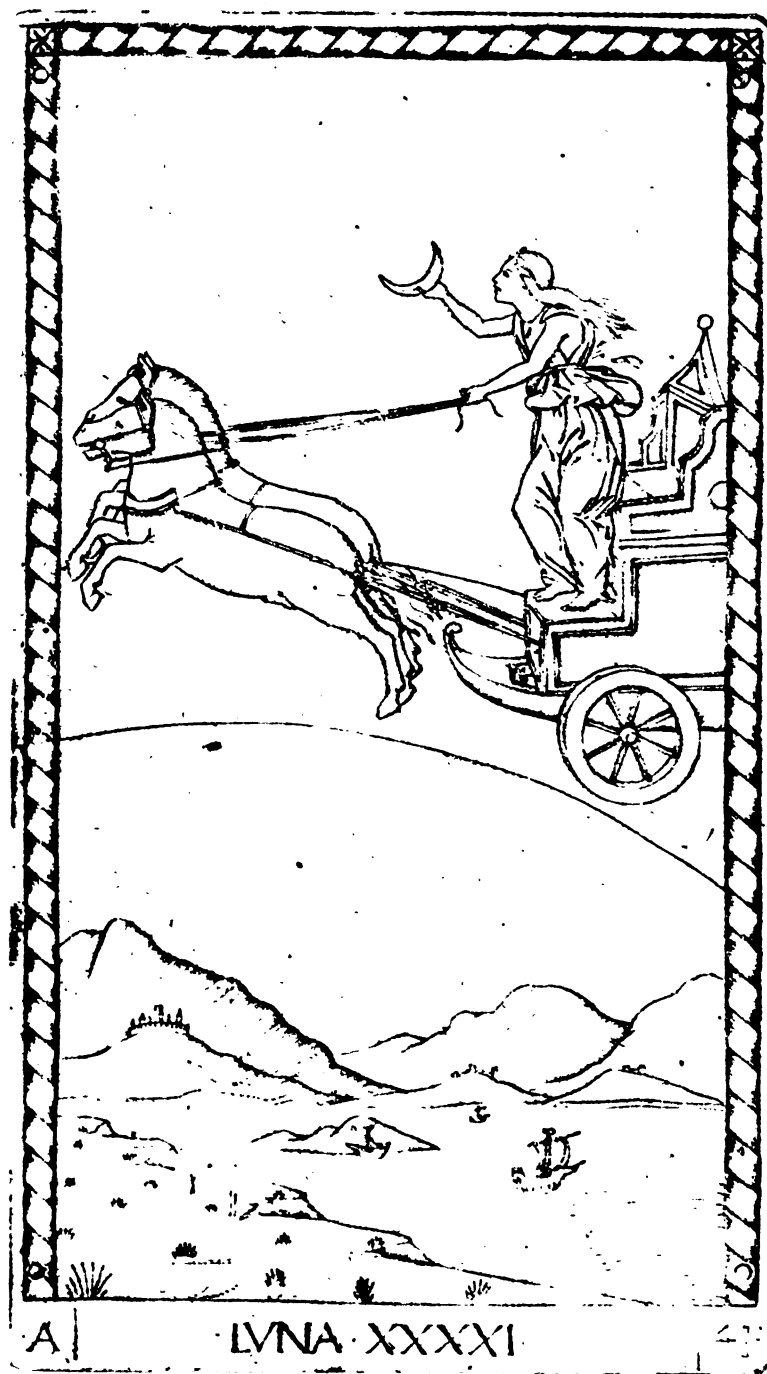
No. 38s. CHARITY. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 39E. HOPE. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 39s. HOPE. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 40E. MOON. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



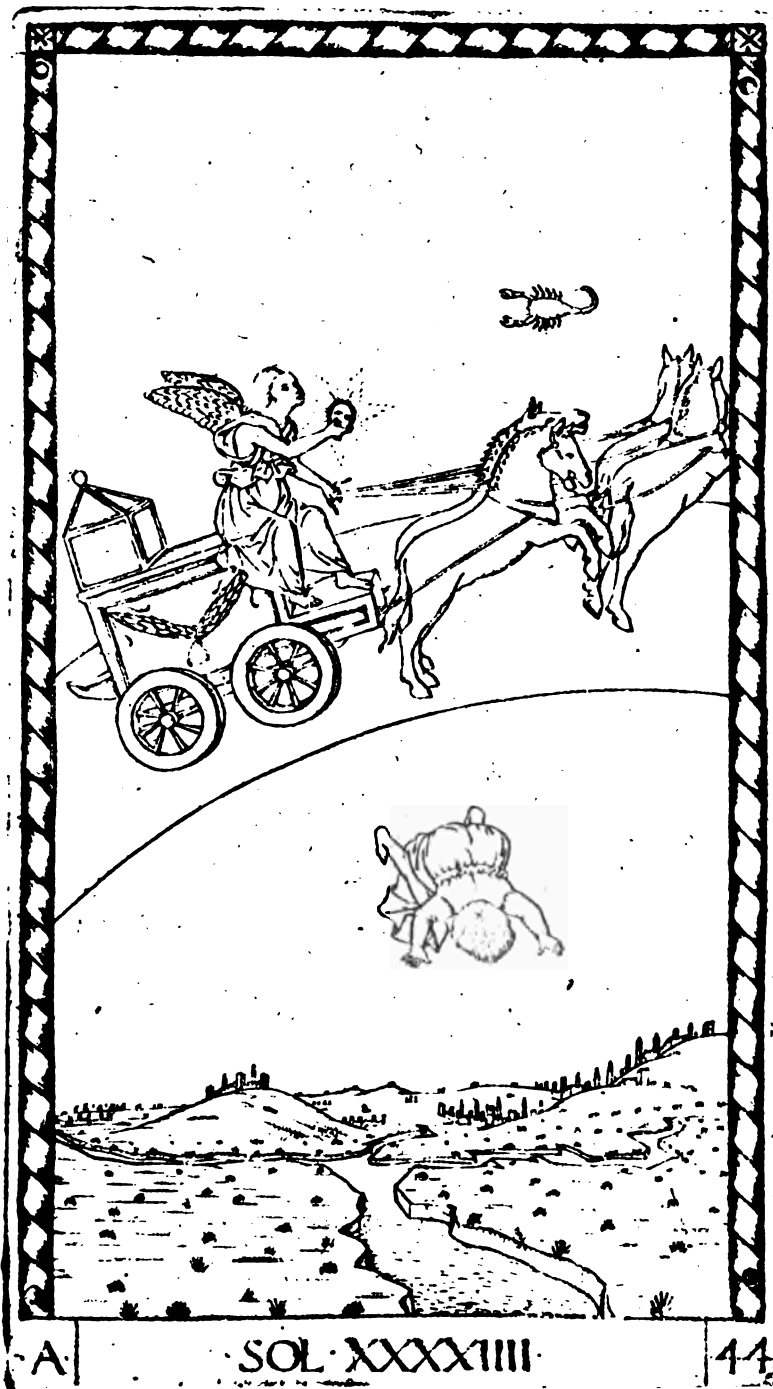
No. 40s. MOON. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



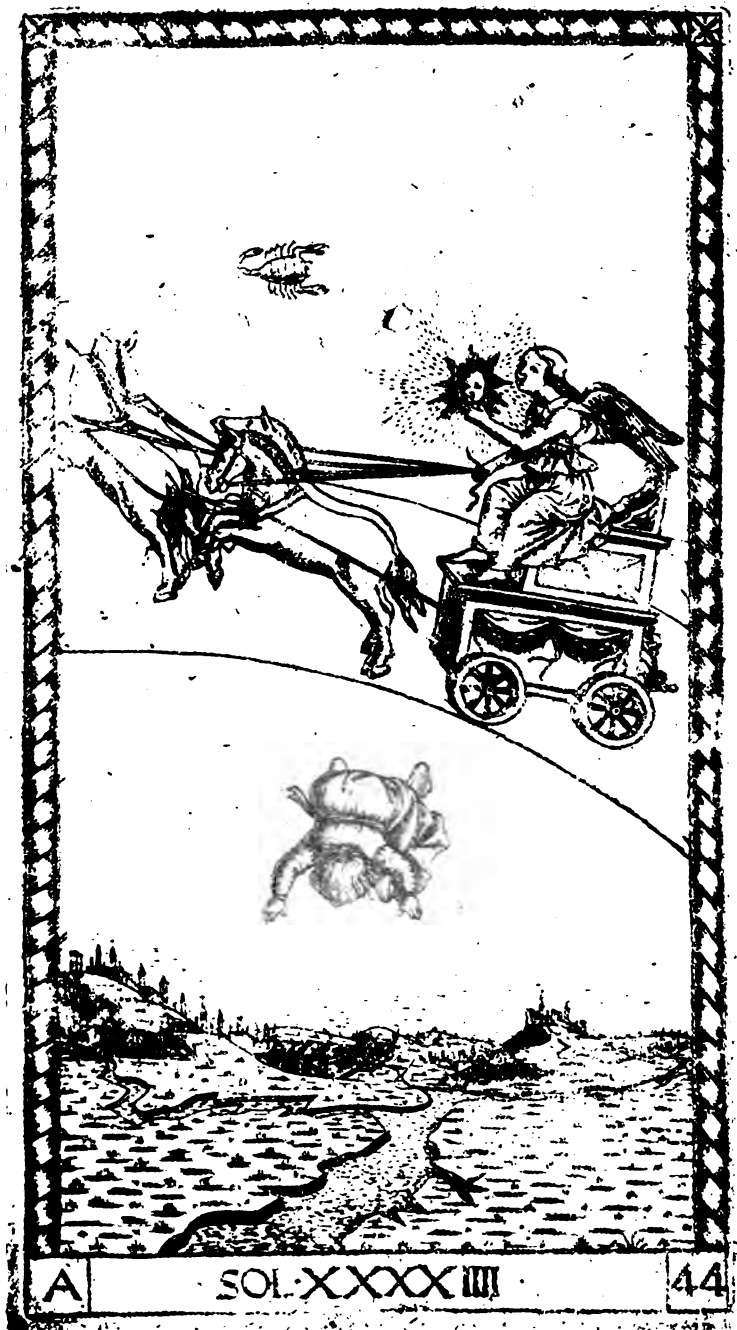
No. 41E. VENUS. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 418. VENUS. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.



No. 42E. SUN. (Tarocchi.)
Lent by the Museum of Fine Arts, Boston.



No. 42s. SUN. (Tarocchi.)
Lent by the Fogg Art Museum, Harvard University.

ENGRAVINGS OF MISCELLANEOUS AND UNCERTAIN SCHOOLS

LATER PERIOD (XVI CENTURY)

Under this heading Mr. Hind describes forty different prints, of which he assigns fifteen to the XV century and twenty-five to the XVI century. He considers all of the forty as the work of anonymous masters, and thus differs again from Dr. Kristeller, who gives definite attributions in some cases. Unfortunately it has not been found possible to secure impressions of any of the Earlier Period and only two of the Later Period. For a detailed description of these reference is made to Hind. pp. 314-316, Nos. 17 and 19.

No. 43. DAVID BLESSED BY NATHAN BEFORE BATTLE.

Hind. F. II. 17.

B. XV. 22, 1.

P. V. 178, 3 and VI. 80, 45.

First state.

(250 x 195)

Fine impression, showing plate-line.

Watermark: Briquet 58.

Lent by the Fogg Art Museum, Harvard University; formerly in the Arozarena, Baron von Lanna and Brayton Ives Collections.

"The engraving is probably the work of some third-rate craftsman of the Roman school during the first three decades of the sixteenth century. The building in the background, adapted from Bramante's chapel in S. Pietro in Montorio at Rome, is a strong argument for its Roman origin." (H. p. 314.)

No. 44. THE ADORATION OF THE MAGI.

Hind. F. II. 19.

B. XIII. 73, 1.

Second state, with the address of Salamanca.

(161 x 237)

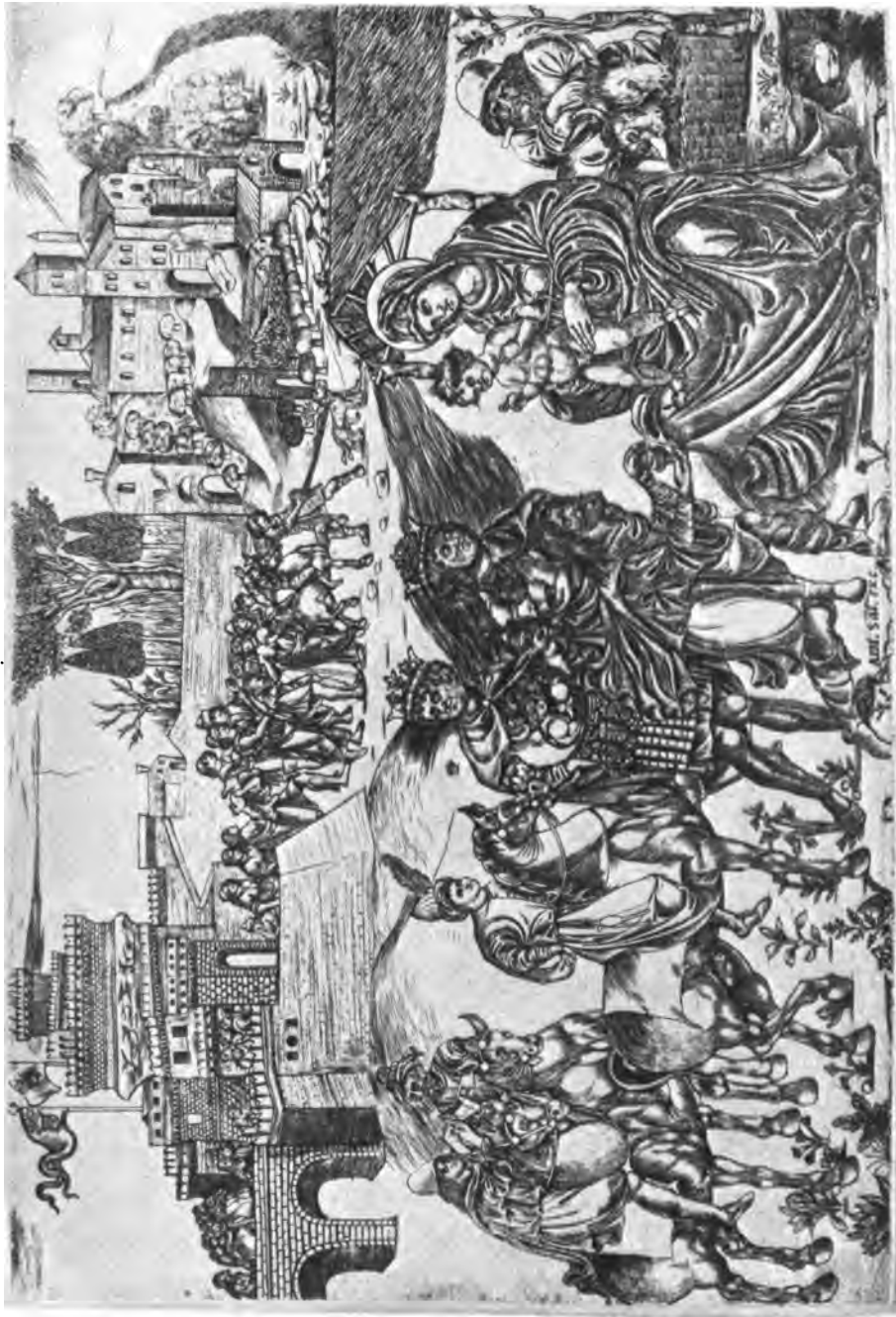
Good impression, showing plate-line. The plate slipped a little in the printing, giving a slightly blurry look to the lines.

Lent by the Fogg Art Museum, Harvard University; formerly in the Firmin-Didot Collection.

"From the form of the fortress, which is clearly modelled on the Castello di S. Angelo and bears the arms of Pope Julius II, the present engraving is almost certainly a Roman production. . . . The period of Julius' office, 1503-1513, sets limits for the date of the print. It may be noted that Sixtus IV (Pope 1471-84), another member of the della Rovere family, used the same coat of arms, but this early date is out of the question. The style of engraving . . . is like a coarse and clumsy caricature of the manner of Robetta. . . . The attribution to Lucantonio degli Uberti (see P. Kristeller, *Early Florentine Woodcuts*, London 1897, p. xliii) does not carry conviction." (H. p. 316.)



NO. 43. DAVID BLESSED, BY NATHAN BEFORE BATTLE.
Lent by the Fogg Art Museum, Harvard University.



No. 44. THE ADORATION OF THE MAGI.
Lent by the Fogg Art Museum, Harvard University.

ENGRAVINGS OF MANTEGNA AND HIS SCHOOL . .

Bibliography:

- Hind. pp. 329 ff.
Bartsch. XIII. (1811), pp. 222-243.
Passavant. V. (1864), pp. 73-78.
Kristeller, P. Andrea Mantegna. London 1901 (Leipzig 1902).
Yriarte, C. Mantegna. Paris 1901.
Thode, H. Mantegna (Künstler-Monographien). Bielefeld and Leipzig 1897.
Duplessis, G. Oeuvre d'Andrea Mantegna reproduit et publié par Armand-Durand. Texte par G. D., Paris 1878.
Berenson, B. North Italian Painters.

This exhibition contains an impression from each of the seven plates which modern criticism attributes definitely to Mantegna. Some of these impressions are of extraordinary beauty, and all of them are satisfactory. Of the other eighteen plates, now classed as *School* work, there are here exhibited impressions from ten.

Andrea Mantegna was born at Vicenza in 1431 and died in Mantua, September 13, 1506. In 1441 he was studying in Padua under Squarcione, who had adopted him. He was greatly influenced by Donatello, who worked in Padua from 1444 to 1453. In 1453 he married the daughter of Jacopo Bellini. In 1459 he went to Mantua to enter the service of Lodovico Gonzaga. From 1488 to 1490 he was in Rome working for Innocent VIII, after which he returned to Mantua. Mantegna's career as a painter is so well known that it is unnecessary to refer to it here.

"Mantegna's mode of handling the graver, in his undisputed works, belongs to the broad manner in its general imitation of pen drawing, only he had more methodically developed the system of lightly engraved strokes laid at an acute angle between his principal lines, thus closely imitating the return stroke characteristic of his own pen drawings (e.g. the *Virgin and Child enthroned with an Angel* and a *Study from the Nude* in the British Museum). This scheme finds its nearest parallel in Pollaiuolo's *Battle of Naked Men*. Pollaiuolo's stroke and return stroke are in fact even more regular than Mantegna's, appearing unbroken, like lines made with the pen drawn backwards and forwards without lifting; they are moreover nearly of one breadth, while in Mantegna's work the return or cross strokes are much more lightly engraved than the main parallel lines. Pollaiuolo, again, rarely defines the several parts

and muscles of the body by lines as Mantegna does. In the work of both, the principal outlines are strong and deep, but in Mantegna the furrow is more irregular, often distinctly disclosing the repeated strokes of the graver which achieved its breadth. In Mantegna's work the lighter lines, which almost entirely disappear with a few printings, seem generally to be lightly scratched rather than engraved, and in two plates in particular [Nos. 45 and 49], there is a lack of clear definition in the lines, which has been explained as possibly due to the use of a round-bellied graver (of a scorper shape) on a plate of somewhat soft and unbeaten copper. The broken nature of the lines in the earliest impressions must be largely due to the use of an ink of thin consistency, which was not properly absorbed by the paper. If the printing was done by hand pressure, as seems probable in many cases, this irregular quality of the line would be still further accounted for." (H. pp. 330-331.)

"The question of authorship among the engravings formerly attributed to Mantegna but now rejected, and among the various copies both after these and the authentic prints, is extremely difficult. The division between Zoan Andrea and Giovanni Antonio da Brescia attempted by Bartsch may be partly right, but is very uncertain and tentative. We now know that more hands than these were engaged, legitimately or piratically, in engraving from Mantegna's designs or copying his own engravings. . . ." (H. p. 336.)

I

ORIGINAL ENGRAVINGS BY ANDREA MANTEGNA

No. 45. THE VIRGIN AND CHILD.

Hind. p. 337, 1.

B. XIII. 232, 8.

Second state, aureoles added.

(244 x 208)

Fair impression in brown ink. Much repaired and upper right corner torn off and replaced.

Lent by Mr. Paul J. Sachs; formerly in the Francis Bullard Collection.

No. 46. BACCHANALIAN GROUP WITH SILENUS.

Hind. p. 338, 2.

B. XIII. 240, 20.

(330 x 445)

Fine impression in black ink from a reworked state of the plate, showing the plate-line at right (the plate is irregular in shape). Condition good with exception of a few weak spots and several tears which have been carefully mended. Watermark: Briquet 12502.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

In the Albertina there is a drawing by Dürer after this print, which bears the date 1494 and which shows that this engraving was made before that date.

No. 47. BACCHANALIAN GROUP WITH SILENUS.

Hind. p. 338, 2*.

B. XIII. 240, 20 (copy).

P. V. 83, 42 [Zoan Andrea].

A close copy of No. 46. The variations from the original are slight. The one most easily noted is this: the back portion of the right cloven hoof of the satyr who helps to support Silenus is without the three little horizontal lines which occur in the original version.

(289 x 446)

Good impression, in good condition except for the tear through the centre from the upper edge extending three-quarters across the print. The print has been strengthened by backing.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 48. BACCHANALIAN GROUP WITH SILENUS.

Hind. p. 338, 2**.

B. XIII. 357, 2.

Copy in reverse of No. 46, much reduced in size.

(145 x 220)

Good impression with margin.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 49. BACCHANALIAN GROUP WITH A WINE-PRESS.

Hind. p. 339, 3.

B. XIII. 240, 19.

(300 x 427)

Fine early impression in gray ink. Condition good except for the fact that a part of the print has been cut off at the top, varying in width from 30 mm. to 45 mm., but cleverly restored.

Lent by Mr. Paul J. Sachs; formerly in the Brentano, J. S. Morgan and Brayton Ives Collections.

No. 50. BATTLE OF SEA-GODS: THE LEFT PORTION OF A FRIEZE.

Hind. p. 340, 4.

B. XIII. 239, 18.

(295 x 433)

Extremely fine early impression in brown ink on brownish paper, showing a portion of the plate-line, and in almost perfect condition. Some of the shadows have been deepened with washes of color.

Lent by the Museum of Fine Arts, Boston; formerly in the Julian Marshall, J. Reiss and Francis Bullard Collections.

The original drawing for this plate is in the Chatsworth Collection (reprod. in Kristeller, *Mantegna*, fig. 151, and S. A. Strong, *Drawings in Chatsworth*, 1902, pl. 4). There is a terra cotta relief in the Museo Nazionale at Ravenna, which may have inspired this engraving or which may be made after it. This terra cotta has been reproduced in Delaborde's *Gravure en Italie avant Marc Antoine*, 1882.

No. 51. BATTLE OF SEA-GODS: THE RIGHT PORTION OF A FRIEZE.

Hind. p. 341, 5.

B. XIII. 238, 17.

(291 x 399)

Fair impression on brown paper; laid down and somewhat torn and mended.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

In the Albertina there is a drawing by Dürer after this print, which has the date 1494 and which shows that this engraving was made before that date.

No. 52. THE ENTOMBMENT (HORIZONTAL PLATE).

Hind. p. 341, 6.

B. XIII. 229, 3.

(274 x 431)

Fine early impression, but cut.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 53. THE RISEN CHRIST BETWEEN SS. ANDREW AND LONGINUS.

Hind. p. 342, 7.

B. XIII. 231, 6.

(382 x 311)

Fair impression in brownish ink, but condition poor.

Lent by Mr. Paul J. Sachs; formerly in the Francis Bullard and Brayton Ives Collections.

"The general character of the design, and a detail such as the projection of S. Andrew's foot from the base, seem to point, as Dr. Kristeller suggests, to a design for sculpture." (H. p. 335.)

II

SCHOOL OF MANTEGNA

No. 54. THE TRIUMPH OF CAESAR: THE ELEPHANTS.

Hind. p. 343, 1.

B. XIII. 235, 12.

(284 x 268)

Good impression, in good condition.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

"The fifth of Mantegna's Triumph subjects. The nine 'cartoons' of the *Triumph of Caesar* (strictly paintings executed in tempera on paper stretched on canvas), which the master did for Francesco Gonzaga, were purchased by Daniel Nys for Charles I soon after 1627, and are now to be seen, defaced by successive restorations, in Hampton Court. . . . The engraving of the *Elephants* is very like Mantegna's authentic work, but lacks his distinction in drawing. . . . Moreover it would have been contrary to the general usage of painter-engravers that he should make a finished engraving of a design he intended to carry out in another medium. There is nothing to show for certain whether Mantegna himself conceived and directed the reproduction on copper of those Triumph designs, or whether it was the independent undertaking of engravers who had chanced to get possession of some of the original drawings, perhaps after the master's death. But the incompleteness of the set seems to make in favor of the latter supposition." (H. p. 344.)

No. 55. THE TRIUMPH OF CAESAR: SOLDIERS CARRYING TROPHIES.

Hind. p. 345, 2.

B. XIII. 236, 13.

(260 x 254)

Good impression on gray paper, possibly reworked.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the Nosedá and William Bell Scott Collections.

No. 56. THE SCOURGING OF CHRIST (WITH THE PAVEMENT).

Hind. p. 346, 4.

B. XIII. 227, 1.

(403 x 314)

Fine impression in brown ink on brownish paper.

Lent by Mr. Paul J. Sachs; formerly in the John Tetlow and J. S. Morgan Collections.

"The drawing by Mantegna on which this print is based must almost certainly have belonged to the period of the Eremitani frescoes. This hard manner of cutting the line with some use of cross-hatching is quite distinct from the method used by Mantegna in his undisputed engravings, and no theory of development can sufficiently explain the distinction. There is indeed little reason to suppose that the engraving goes back to the period of the design. No impressions seem to occur which show the broken quality of line resulting from the use of thin inks and from slight and unequal (perhaps hand) pressure in the printing. This fact may lead us to place the engraving considerably later than the assumed period of the original." (H. p. 346.)

No. 57. CHRIST DESCENDING INTO HELL.

Hind. p. 347, 5.

B. XIII. 230, 5.

(443 x 345)

Fine impression in brown ink on brownish paper. Condition good with exception of some weak spots and slight stains.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 58. CHRIST TAKEN DOWN FROM THE CROSS.

Hind. p. 348, 6.

B. XIII. 230, 4.

Second state, in which the branches of the tree have been finished and the clouds appear in the sky.

(430 x 345)

Good impression, but somewhat damaged.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 59. THE ADORATION OF THE MAGI (THE VIRGIN IN THE GROTTO).

Hind. p. 350, 8.

B. XIII. 233, 9.

(384 x 280)

Good impression in brown ink. Watermark: Hind, 8c.

Lent by the Museum of Fine Arts, Boston; formerly in the W. Esdaile, R. S. Holford, Francis Bullard and Brayton Ives Collections.

This plate is engraved after the central panel of the well-known Uffizi triptych.

No. 60. HERCULES AND ANTAEUS.

Hind. p. 350, 9.

B. XIII. 237, 16.

(336 x 240)

Good early impression in brown ink on brownish paper. (Ask at desk for another impression, which is a modern one in reddish-brown ink.)

Lent by Mr. Paul J. Sachs; formerly in the Baldinger Collection.

No. 61. HERCULES AND ANTAEUS.

Hind. p. 351, 10.

B. XIII. 202, 1 (Pollaiuolo).

(233 x 114)

Early impression on brown paper, but badly damaged and cut, and poorly inlaid on a piece of paper on which lines that do not appear in an impression in good condition have been put in with pen and ink. [Compare with the reproduction Pl. XV facing p. 351 in Hind.]

Lent by Miss Katherine Bullard from the Francis Bullard Collection; British Museum duplicate.

"This print, hitherto in all collections and catalogues ascribed to Pollaiuolo, is in reality not Florentine, but evidently of the school of Mantegna and probably from a drawing by the master. Two examples of Pollaiuolo's treatment of the same theme are known, the panel in the Uffizi and the bronze of the Bargello. There, as elsewhere in Pollaiuolo's work, muscular exertion is expressed with a far intenser energy, and in a manner of much less statuesque stiffness, than in this print. The face of Hercules is here almost in repose: Pollaiuolo would no doubt have shown him with his teeth clenched and the corners of the mouth drawn down in a ferocious grin. . . ." (H. p. 351.)

No. 62. FOUR WOMEN DANCING.

Hind. p. 351, 11.

B. XIII. 305, 18 (Zoan Andrea).

(236 x 344)

Very fine early impression in brown ink on brownish paper. Condition good except for a number of tears carefully mended.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the St. John Dent Collection.

"This print reproduces in reverse, with variations, four of the dancing nymphs from the picture of *Parnassus* (or the 'Triumph of Venus') in the Louvre (which probably dates about 1497). The variation in the position of the figures makes it probable that the engraving goes back to a drawing by Mantegna and not to the picture itself." (H. p. 352.)

No. 63. IGNORANCE AND MERCURY: AN ALLEGORY OF VIRTUE AND VICE.

On two plates, making one composition.

Hind. p. 352, 12.

B. XIII. 303, 16 (Zoan Andrea).

(a) *Upper portion.*

(300 x 430)

Fair impression, weak in one spot. The marks of four rivet-holes are visible in the corners.

Lent by Mr. Paul J. Sachs; formerly in the F. Rechberger (1804), J. S. Morgan and Brayton Ives Collections.

(b) *Lower portion.*

Hind. p. 353, 12.

B. XIII. 304, 17 (Zoan Andrea).

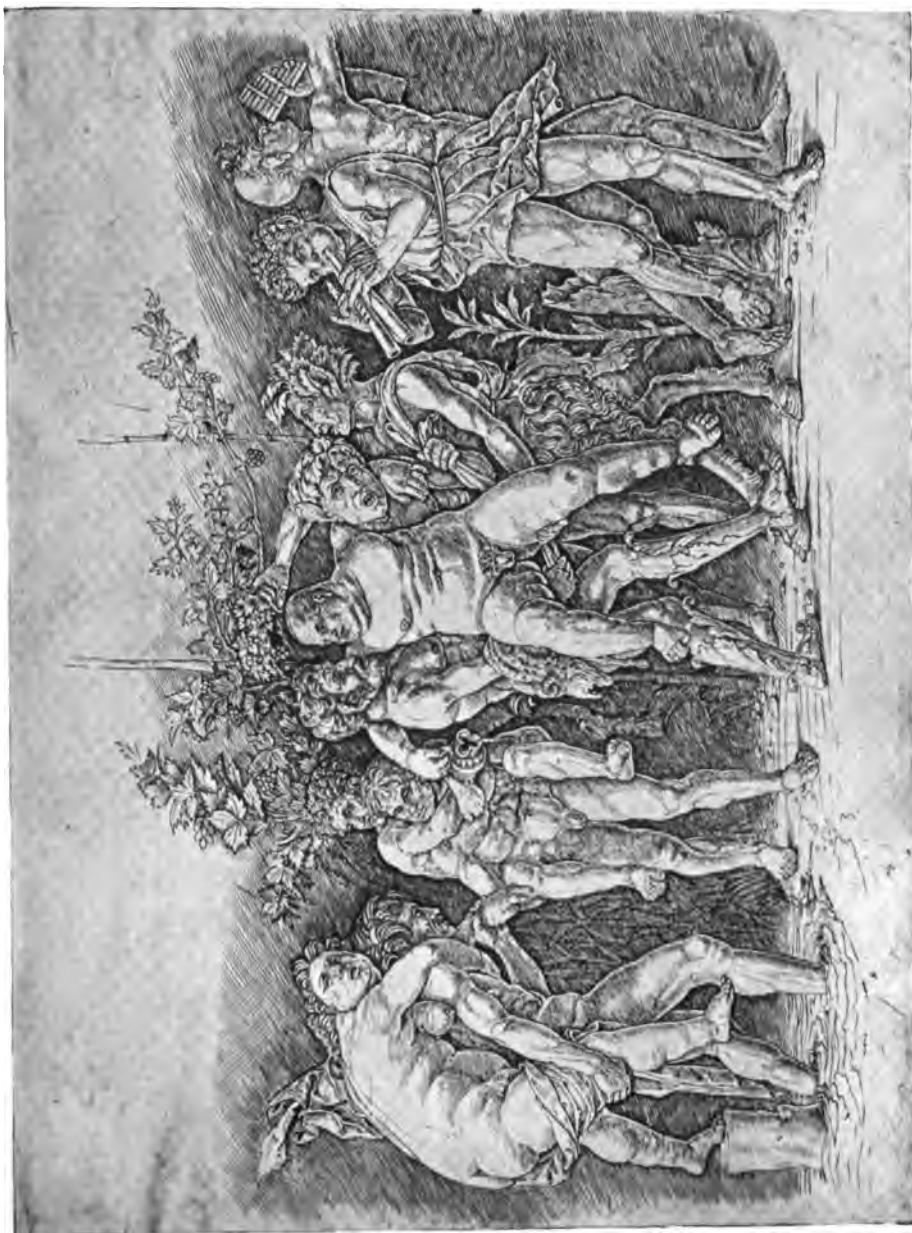
(294-300 x 433)

Fair impression, showing the marks of rivet-holes in three corners of the plate. The mark in the lower left corner is falsified with ink.

Lent by Mr. Paul J. Sachs; formerly in the F. Rechberger (1802), J. S. Morgan and Brayton Ives Collections.



NO. 45. THE VIRGIN AND CHILD, BY ANDREA MANTEGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 46. BACCHANALIAN GROUP WITH SILENUS, BY ANDREA MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



No. 47. BACCHANALIAN GROUP WITH SILENUS. (Copy of No. 46.)
Lent by Miss Katherine Bullard, Boston.



No. 48. BACCHANALIAN GROUP WITH SILENUS. (Copy of No. 46.)
Lent by Miss Katherine Bullard, Boston.



No. 49. BACCHANALIAN GROUP WITH A WINE-PRESS, BY ANDREA MANTEGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 50. BATTLE OF SEA-GODS: THE LEFT PORTION OF A FRIEZE, BY ANDREA MANTEGNA
Lent by the Museum of Fine Arts, Boston.



NO. 51. BATTLE OF SEA-GODS: THE RIGHT PORTION OF A FRIEZE, BY ANDREA MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



No. 52. THE ENTOMBMENT (horizontal plate), BY ANDREA MANTEGNA.

Lent by Miss Katherine Bullard, Boston.



No. 53. THE RISEN CHRIST BETWEEN SS. ANDREW AND LONGINUS, BY ANDREA MANTEGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 54. THE TRIUMPH OF CÆSAR: THE ELEPHANTS. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



NO. 55. THE TRIUMPH OF CÆSAR: SOLDIERS CARRYING TROPHIES. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



No. 56. THE SCOURING OF CHRIST (with the Pavement). SCHOOL OF MANTEGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 57. CHRIST DESCENDING INTO HELL. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



NO. 58. CHRIST TAKEN DOWN FROM THE CROSS. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



NO. 59. THE ADORATION OF THE MAGI. SCHOOL OF MANTEGNA.
Lent by the Museum of Fine Arts, Boston.



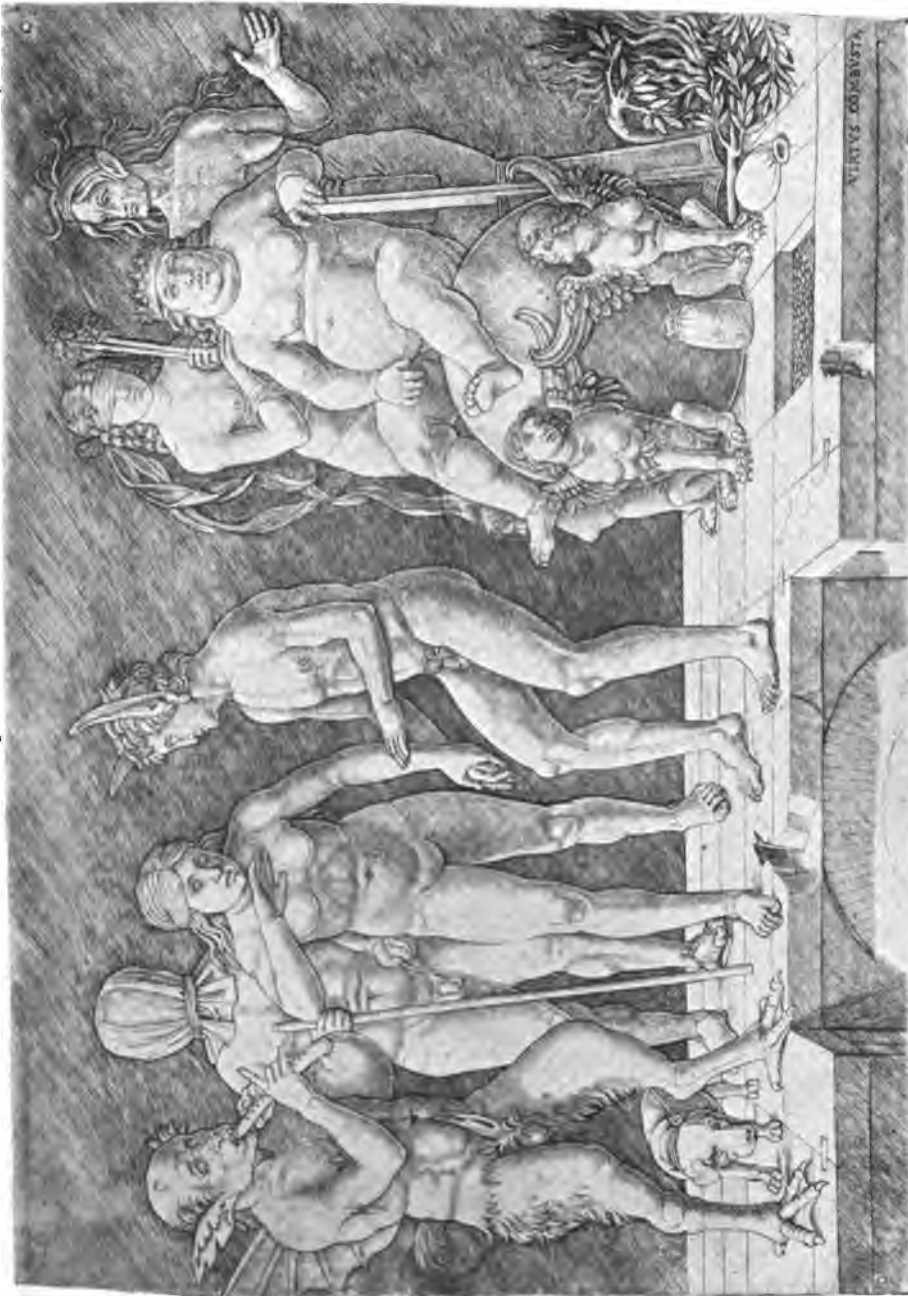
NO. 60. HERCULES AND ANTAEUS. SCHOOL OF MANTEGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 61. HERCULES AND ANTAEUS. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.

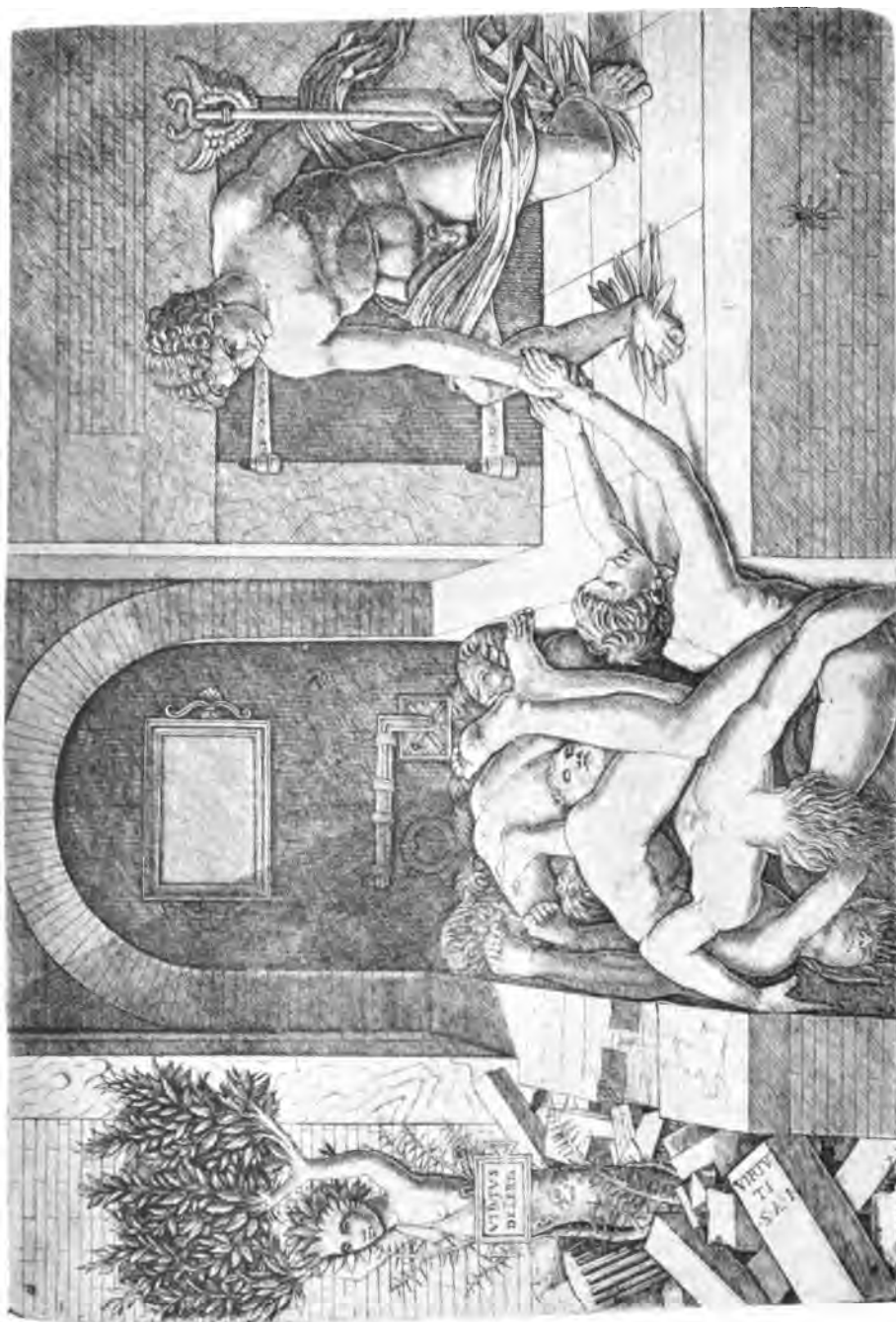


No. 62. FOUR WOMEN DANCING. SCHOOL OF MANTEGNA.
Lent by Miss Katherine Bullard, Boston.



No. 63A. IGNORANCE AND MERCURY: AN ALLEGORY OF VIRTUE AND VICE. (Upper portion.)
SCHOOL OF MANTEGNA.

Lent by Mr. Paul J. Sachs, Cambridge.



NO. 63B. IGNORANCE AND MERCURY: AN ALLEGORY OF VIRTUE AND VICE. (Lower portion.)
SCHOOL OF MANTEGNA.

Lent by Mr. Paul J. Sachs, Cambridge.

GIOVANNI ANTONIO DA BRESCIA

No well authenticated facts are known about this master's life. He appears to have been active as an engraver during the first three decades of the XVI century. Three of his plates, none of which is included in this exhibition, bear the dates, respectively, 1505, 1507 and 1509. This exhibition contains five engravings by the master.

Bibliography:

Hind. p. 360 ff.

Bartsch. XIII. (1811), pp. 311-331.

Passavant. V. (1864), pp. 103-114.

"There are two perfectly distinct phases in the work of Giovanni Antonio. In his earlier period he is one of the closest imitators of the style of Mantegna; in his later he makes a poor attempt at assimilating the manner and technique of Marcantonio.

He is a second-rate artist, but under the inspiration of Mantegna and in his simpler system of line he did several plates which are by no means lacking in skill. It is quite uncertain whether he ever came personally under Mantegna's influence in Mantua; in all probability he was merely an imitator and copyist. . . .

The earliest work of Giovanni Antonio may precede by some years the first of his copies after Dürer, but it is hardly probable that any of it dates much before 1500. There is little evidence to fix the limits of his activity in Rome. . . .

There is insufficient evidence to dogmatise on the identity of our engraver with the medallist Fra Antonio da Brescia, who is known to have worked from about 1487 to 1513. The medallist shows a realistic, almost a modern touch in his portraits, and seems too good an artist to be the second-rate imitator seen in the engravings." (H. pp. 360-362.)

No. 64. THE HOLY FAMILY WITH THE INFANT ST. JOHN.

Hind. p. 365, 4.

B. XIII. 320, 5.

First state, before the cross-hatching in the background.

(308 x 272)

Very fine early impression.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan Collection.

"Not signed, but the attribution is almost certain. The print seems to be based on a design by Mantegna belonging to the same period as the *Virgin and Child with Mary Magdalene and S. Sebastian* at the National Gallery (i.e. about 1495-1500)." (H. p. 365.)

No. 65. ST. PETER.

Hind. p. 366, 7.

B. XIII. 321, 6.

(199 x 124)

Good early impression on brownish paper. A tear mended with care and lower left corner replaced.

Lent by Mr. Paul J. Sachs; British Museum duplicate.

No. 66. MAN HOLDING A FORKED STAFF.

Hind. p. 369, 15.

P. V. 110, 50.

(165 x 148)

Fair early impression in grayish ink. Torn and mended at bottom.

Lent by Mr. Paul J. Sachs; formerly in the Marshall and J. S. Morgan Collections.

"Not signed, but very near to G. A. da Brescia in character of work. The design is probably based on some antique sculpture or fresco." (H. p. 369.)

No. 67. WOMAN WATERING A PLANT (AFTER MARCANTONIO).

Hind. p. 369, 16.

B. XIII. 329, 21.

(219 x 137)

Delicate early impression.

Lent by the Fogg Art Museum, Harvard University; formerly in the J. S. Morgan and Brayton Ives Collections.

Signed in lower right corner.

"The figure is closely copied in reverse from Marcantonio, B. XIV. 383 (D. 179). . . . Marcantonio's engraving dates certainly before his visit to Rome (i.e. before 1510), so that the present engraving, belonging to G. A. da Brescia's later period, must clearly be the copy." (H. p. 369.)

No. 68. THE CUP OF JOSEPH FOUND IN BENJAMIN'S SACK.

Hind. p. 370, 19.

B. V. 11, 7.

P. V. 107, 27.

(172 x 280)

Good early impression.

Lent by Mr. Paul J. Sachs; formerly in the St. John Dent Collection; British Museum duplicate.

"Not signed, but quite certainly by Giovanni Antonio da Brescia. Executed after some design closely related to the Vatican loggie, . . . but not among the subjects which are known to have been carried out there." (H. p. 371.)



NO. 64. THE HOLY FAMILY WITH THE INFANT ST. JOHN, BY GIOVANNI ANTONIO DA BRESCIA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 65. ST. PETER, BY GIOVANNI ANTONIO DA BRESCIA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 66. MAN HOLDING A FORKED STAFF, BY GIOVANNI ANTONIO DA BRESCIA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 67. WOMAN WATERING A PLANT, BY GIOVANNI ANTONIO DA BRESCIA (after Marcantonio).
Lent by the Fogg Art Museum, Harvard University.



No. 68. THE CUP OF JOSEPH FOUND IN BENJAMIN'S SACK, BY GIOVANNI ANTONIO DA BRESCIA.
Lent by Mr. Paul J. Sachs, Cambridge.

ZOAN ANDREA

Bibliography:

Hind. p. 382 ff.

Bartsch. XIII. pp. 293-310.

Passavant. V. (1864), pp. 79-88.

Koloff, in Meyer's Allgemeines Künstlerlexikon I. (1872), pp. 698-706.

It is not known when or where Zoan Andrea was born or died, and the facts concerning his career are extremely vague. From some interesting documents and letters, which throw light upon certain aspects of Renaissance life, it appears that for a time at least Zoan Andrea lived and worked in Mantua (c. 1475), where he was engaged in pirating Mantegna's drawings. To judge from the internal evidence of his later work it seems probable that at some time he worked at Milan. At any rate his later work was strongly influenced by the Milanese school, at least two of his engravings being in the Leonardesque tradition.

No. 69. THREE CUPIDS.

Hind. p. 385, 2.

B. XIII. 302, 13.

(177 x 228)

Good impression, but damaged.

Lent by the Museum of Fine Arts, Boston; formerly in the Brayton Ives Collection.

No. 70. JUDITH WITH THE HEAD OF HOLOFERNES.

Probably a copy.

Hind. p. 386, 5*.

B. XIII. 295, 1 (copy).

P. V. 80, 1 (copy) and 107, 28 (G. A. da Brescia).

(301 x 249)

Good impression, with a few careful restorations. Cut.

Lent by the Fogg Art Museum, Harvard University; formerly in the Hawkins, Richard Fisher, Francis Bullard and Brayton Ives Collections.

NO. 71. ST. JEROME IN PENITENCE (AFTER DÜRER).

Hind. p. 388, 10.

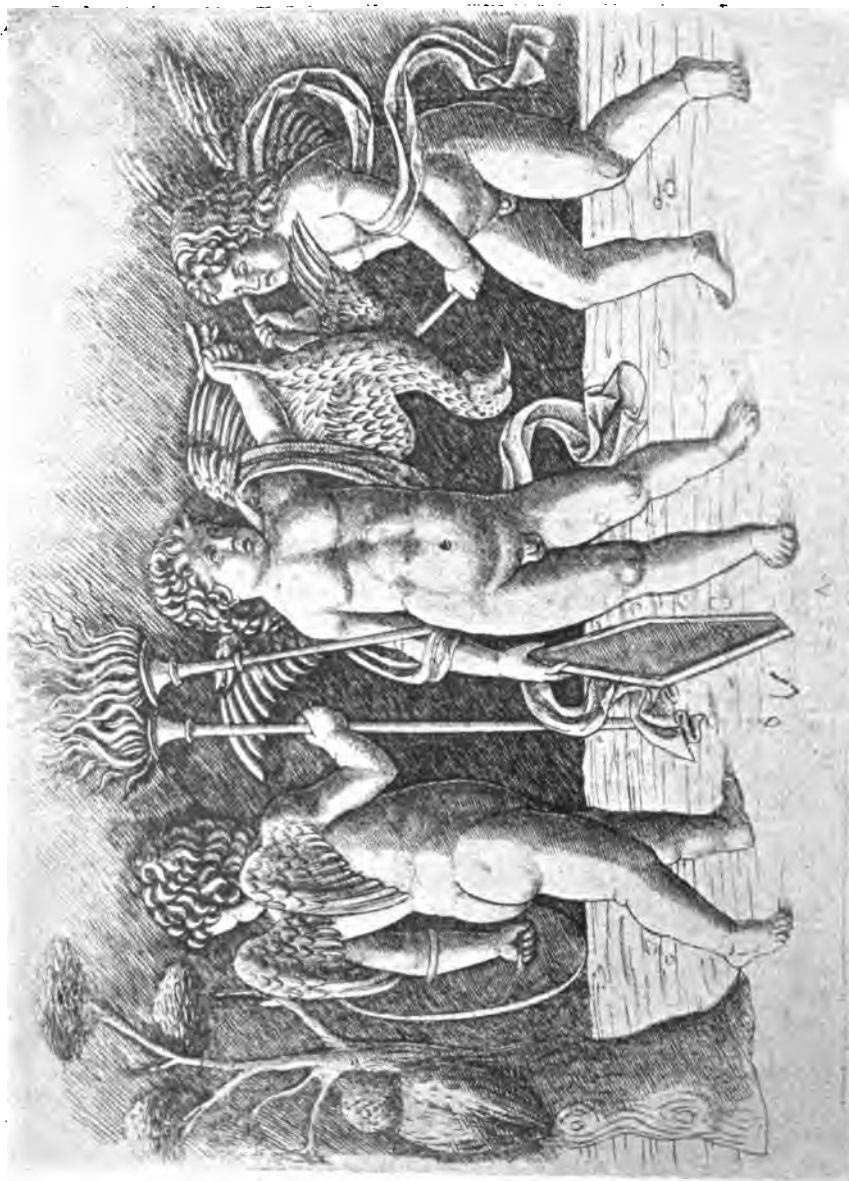
B. XIII. 299, 7.

Copied in reverse from Dürer B. 61, the chief difference being that the saint holds no stone in his hand. Signed near the middle of the lower margin.

(300 x 224)

Fair impression, in damaged condition, showing plate-line on three sides and possibly cut within the plate-line at the top. Water-mark: Briquet 3066. (?)

Lent by the Fogg Art Museum, Harvard University; formerly in the Ginsburg Collection.



No. 69. THREE CUPIDS, BY ZOAN ANDREA.
Lent by the Museum of Fine Arts, Boston.



NO. 70. JUDITH WITH THE HEAD OF HOLOFERNES. (Probably a copy of Zoan Andrea.)
Lent by the Fogg Art Museum, Harvard University.



NO. 71. ST. JEROME IN PENITENCE, BY ZOAN ANDREA (AFTER DÜRER).
Lent by the Fogg Art Museum, Harvard University.

THE MASTER OF THE SFORZA BOOK OF HOURS

Hind's Catalogue on p. 392 ff. contains a résumé of the various arguments advanced concerning the personality and work of this master, and on p. 395 gives a bibliography of the more important literature concerning both. He apparently belongs to the Milanese school, but whether he can be definitely identified with the master-miniaturist Antonio da Monza or with Ambrogio Preda is an open question. Attempts have also been made to identify him with Zoan Andrea.

The one print here catalogued under this name can be considered as throwing very little light upon the whole vexed question, because, in spite of the fact that it is attributed to the master by Dr. Kristeller, in the eyes of Sir Sidney Colvin and Mr. Hind such an attribution has little to recommend it, although they admit its Milanese character.

No. 72. HEAD OF CHRIST CROWNED WITH THORNS.

Hind. p. 396, 3.

(180 x 140)

Clear modern impression from reworked plate.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan Collection.



NO. 72. HEAD OF CHRIST CROWNED WITH THORNS, BY THE MASTER OF THE SFORZA BOOK OF HOURS.

Lent by Mr. Paul J. Sachs, Cambridge.

NICOLETTO ROSEX DA MODENA

Bibliography:

- Hind. p. 415 ff.
Bartsch. XIII. pp. 252-292.
Passavant. V. pp. 92-103.

There is no well authenticated information available about the life of this master. In one instance the date of his birth is set as early as 1454; in another it is stated that he was born in 1474. The only documentary evidence available in regard to the approximate time of his activity is that afforded by three of his prints, dated, respectively, 1500, 1501 and 1512.

"The print dated 1500 is one of his copies from Dürer, which form an important turning point in his career and seem to herald the later manner which is seen in its full development in the *S. Anthony* of 1512. Many of his engravings were certainly done before he came under the influence of Dürer, and the earliest of these probably date back a decade before 1500. He may even have been working as far back as 1480, but the style of his early prints scarcely justifies the assumption." (H. p. 415.)

"Nicoletto's development as an engraver is analogous to that of Giov. Ant. da Brescia, in that his earliest work shows the influence of Mantegna and his latest that of Marcantonio and the Roman school, though in neither case does he follow his models so closely as did the Brescian craftsman. . . . In his way of framing his figures among 'classic' ruins set in the foreground of a romantic landscape, Mantegna may have been of real influence on Nicoletto's style. . . . It is a mere, but perhaps not an unreasonable, suggestion that he may have received his training under Zoan Andrea at Milan. . . .

Contemporaneously with the use of the Mantegnesque system of engraving in parallel straight strokes we find Nicoletto developing the practice of cross-hatching. Most of the prints . . . show him in this phase, which we would call the second manner, admitting at the same time the probability that they precede certain of the more powerful prints in the parallel system. . . . In the second phase he frequently relieves his figures and architecture on a ground shaded in dark cross-hatching, after the convention of a niello. Whether Nicoletto actually worked in niello remains uncertain. In any case he engraved several small plates with dark backgrounds much in the manner of a niellist. . . .

We may note at the same time the beginning of a northern influence represented in copies after Schongauer, e.g. . . . the central group of the *Adoration* [No. 73] from Schongauer B. 4. . . .

The fanciful landscape setting becomes an increasingly important feature in his design, and the general spirit of his work approximates to that of Benedetto Montagna.

In his treatment of landscape Nicoletto seems to have been chiefly influenced, after Dürer, by the Italian master, 'I. B. with the Bird,' whom Dr. Kristeller holds to belong to the Bolognese school, though Zani was confident in identifying him with an engraver of Modena mentioned by Vedriani (after his notice of Nicoletto), Giovanni Battista del Porto. But whether 'Master I. B. with the Bird' was Modenese or Bolognese matters little. Intercourse between schools divided by the short distance of twenty miles must have been constant, and in engraving, which from the transmissible nature of its products is a far more cosmopolitan art than painting, the craftsman of one locality would easily be affected by the example of a neighbouring school. . . . On the whole it is more probable that Nicoletto followed 'Master I. B. with the Bird' than the reverse, although there are indications that their influence was in some degree mutual. In the drawing of trees both seem to derive their style ultimately from Dürer. . . .

While speaking of outside influences we would refer to Nicoletto's relation to Marcantonio. In the *Hercules and the Bull* . . . we meet a similar design to that used by the young Marcantonio (B. 292), but it is more likely that both went back to some similar original than that either copied from the other. . . . In his large arabesques . . . Nicoletto shows a closer connection in style with the Roman school, but the only definite evidence of his having been in Rome is furnished by those prints which seem to belong to his middle period. . . . It is possible that we have to suppose a visit to Rome at that period. I cannot imagine that he passed his latest years there, at least if the attractive series of small compositions generally regarded as his latest works, which are so essentially North Italian in spirit, are rightly so considered. . . .

The signatures of Nicoletto are most various. . . . The occurrence of reeds in his prints may also be noted as characteristic of the master." (H. pp. 416-419.)

No. 73. THE ADORATION OF THE SHEPHERDS.

Hind. p. 426, 20.

B. XIII. 255, 3.

(249 x 184)

Good impression.

Lent by Mr. Paul J. Sachs; British Museum duplicate.

Northern influence is clearly apparent in this print. Note the central group, with the three shepherds, which is copied from a print by Martin Schongauer (B. 4).

No. 74. ST. BERNARDINO OF SIENA.

Hind. p. 435, 45.

B. XIII. 270, 26 (St. Dominic).

(145 x 104)

Fair impression, in good condition.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 75. ST. CATHERINE.

Undescribed by Hind, as apparently in 1910 there was neither an original nor a reproduction in the British Museum Collection.

P. V. 97, 84.

The figure of St. Catherine, richly-robed, stands in the centre, slightly to the right of the plate, in front, on an arcade through which in the background is seen a landscape with river, bridge and hills in the distance. She rests her right hand on a sword and in her left she holds a palm-branch. The broken wheel lies in the foreground

at the left. Signed at the base of the elaborate column on the right
NICOLETO
DAMODENA.

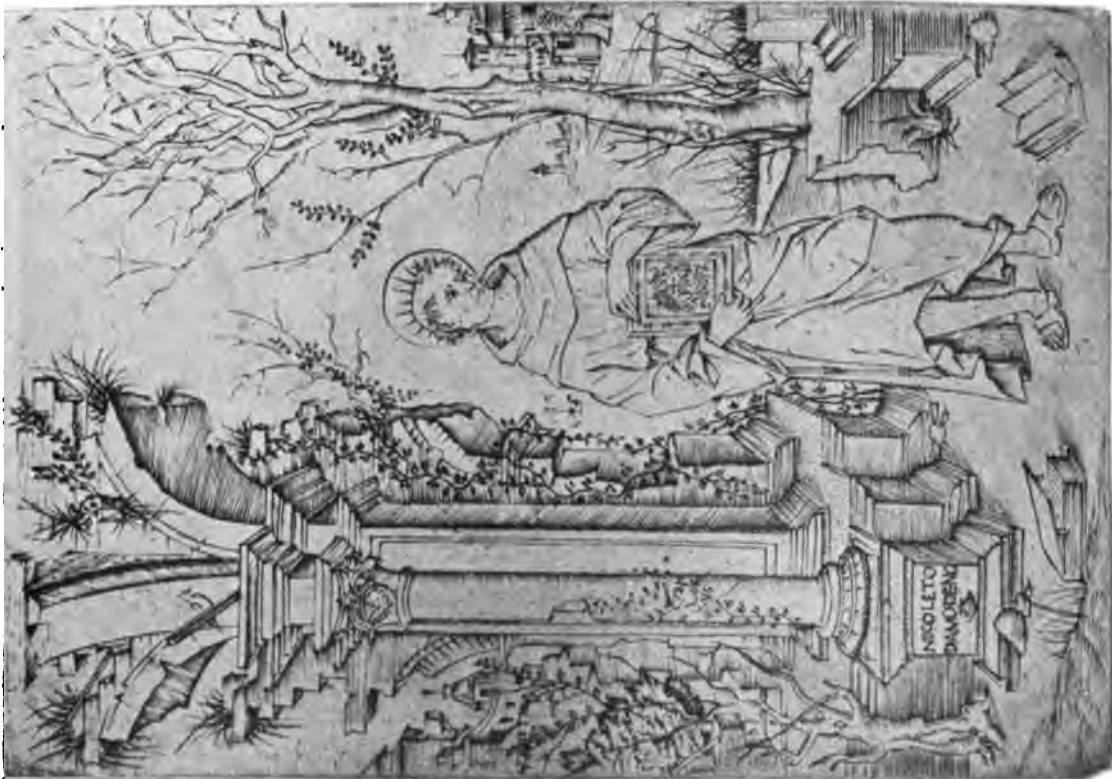
(145 x 104)

Very good impression, in good condition, perhaps slightly trimmed
at top.

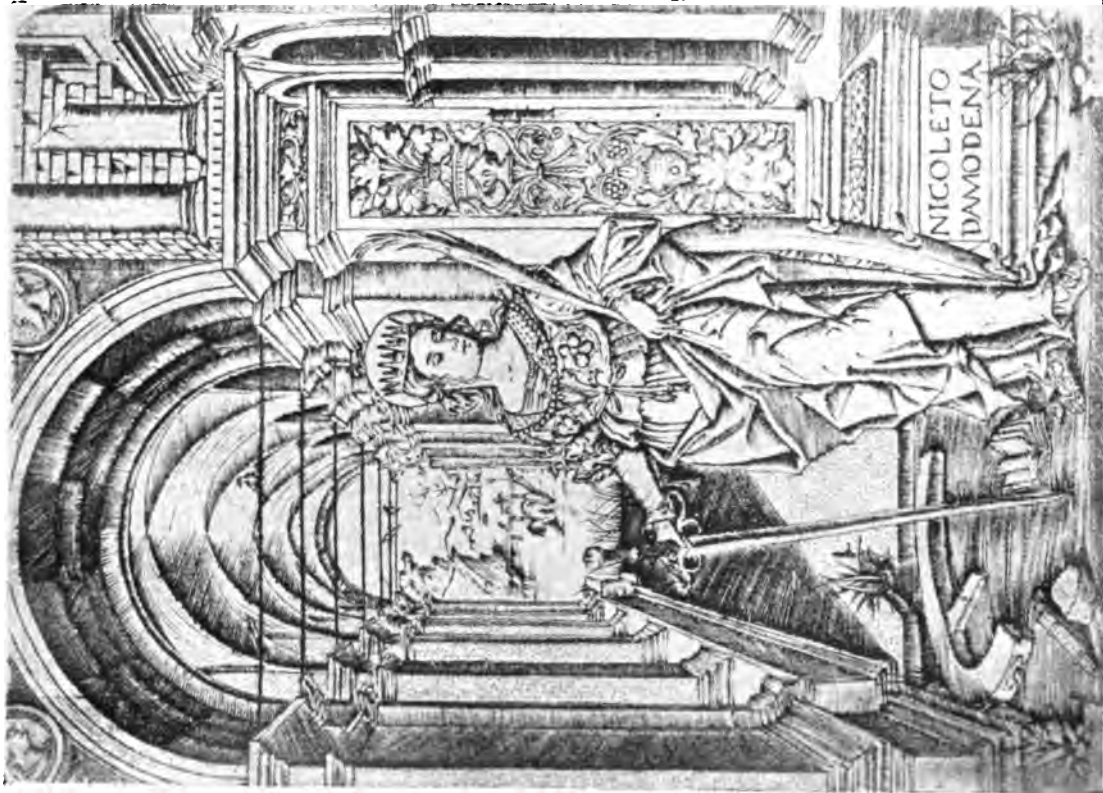
Lent by Miss Katherine Bullard from the Francis Bullard Collection.



No. 73. THE ADORATION OF THE SHEPHERDS, BY NICOLETTO DA MODENA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 74. ST. BERNARDINO OF SIENA, BY NICOLETTO DA MODENA.
Lent by the Museum of Fine Arts, Boston.



No. 75. ST. CATHERINE, BY NICOLETTO DA MODENA.
Lent by Miss Katherine Bullard, Boston.

JACOPO DE' BARBARI

Bibliography:

- Hind. p. 443 ff.
Bartsch. VII. pp. 516-527.
Passavant. III. pp. 134-143.
Nagler, G. K. Monogrammisten. III. No. 1842.
Kolloff, in Meyer's Allgemeines Künstlerlexikon II. (1878), pp. 706-716.
Berenson, B. Lorenzo Lotto. London 1901. pp. 26-39.

"Born at Venice between 1440 and 1450: between 1500-1508 worked for the Emperor and various other princes in different towns of Germany: appointed portrait and miniature painter to the Emperor 8th April 1500: from 1503-1505 worked in the service of Friedrich the Wise of Saxony at Wittenberg, Naumburg, and Lochau: was at Nuremberg in 1505, and probably also in 1504: in 1507 painted the Duke and Duchess of Mecklenburg: in 1508 was at Frankfurt-an-der-Oder with Joachim I of Brandenburg; some time after 1507 entered the service of Count Philip of Burgundy, and was engaged in company with Mabuse painting in the castle of Zuytborch: 1510 was in the service of the Archduchess Margaret, Regent of the Netherlands, as *varlet de chambre et peintre attaché à la princesse*: in March, 1511, '*considérant sa débilitation et vieillesse*' the Archduchess granted him an annual pension of 100 livres; in the inventory of the Regent's pictures (of 1515-16) he is referred to as dead.

In fixing an approximate date for Barbari's birth, the documentary evidence we have is the reference to the master in 1511 as 'old and infirm.' This evidence agrees well enough with the dates of certain paintings attributed to him by Morelli, e.g. frescoes on two monuments by the Lombardi, that of Agostino Onigo in S. Niccolo, Treviso (about 1495-1500), and that of Melchior Trevisani in S. Maria Gloriosa de' Frari, Venice; besides various panel-pictures, e.g. A Virgin and Child with Saints (Berlin 26a), a Salvator Mundi (various versions in the Giustiniani, Frizzoni, and Barbo-Cinti collections). But the received ideas of the master's date and age have been somewhat disturbed by a picture acquired a few years ago for the Naples Museum (see Bibliography, Venturi and Ricci). This is a double portrait; the central figure without doubt represents Fra Luca Pacioli (the celebrated geometrician, author of *De Divina Proportione*); the other stands in the background in a manner characteristic of self-portraits; it is signed IACO. BAR. VIGENNIS. P. 1495. Venturi interprets the signature in the most obvious way, 'Jacopo de' Barbari, painted in his twentieth year, 1495,' and the features are certainly those of a young man about that age. But if we are to accept 1475 as the date of Jacopo's birth, not only does the document of 1511 become unintelligible, but no sufficient time is left for the production of the work generally accepted as his, though none of this can be positively placed much before the last decade of the century. The painting itself, which is quite in the tradition of Antonello da Messina, is perhaps better than any other attributed to Barbari, whose earlier style seems to have been formed on the Vivarini. Rather than discredit the documentary evidence we must suppose either that the signature on the Naples picture is a forgery or that the words IACO BAR denote some other painter and not our Jacopo de' Barbari.

Barbari's style shown in his engravings scarcely allows us to date any of them much before 1490. . . . But even the most careful examination leaves us quite uncertain as to their sequence, nor do they show any definite change of style marking the removal of the master from Italy to the North. . . . If his technical method is to be brought into relation with that of Dürer, it will be found that the correspondence is closest to Dürer's quite early work of about 1495, e.g. the *Turkish Family* (B. 85), the *Little Fortune* (B. 78), *S. Sebastian* (B. 56). . . .

Barbari never becomes an engraver in the most accomplished sense; he never learns to lay his line with the decision and precision of method by which the great masters achieve depth of tone and regularity of effect. His work always retains the character of a somewhat lax kind of pen-drawing transferred to another medium. . . . With the graver as with the pen, he works with a long, sinuous, somewhat flaccid line, at the same time handling his tool with a certain lightness of touch which yields something

of the quality of dry-point, a quality enhanced by his practice of not scraping away his burr so clearly as most engravers. . . .

Barbari never signed any engraving with his name, initials, or any form of monogram; only with his emblem of the caduceus, which occurs on a great majority of his prints; those lacking it can easily be recognized by their style as his work." (H. pp. 442-445, 447.)

No. 76. JUDITH.

Hind. p. 448, 1.

B. VII. 517, 1.

(184 x 112)

Good impression; cut.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 77. THE ADORATION OF THE MAGI.

Hind. p. 448, 2.

B. VII. 517, 2.

(223 x 165)

Faint impression; cut.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 78. THE HOLY FAMILY WITH ST. ELIZABETH.

Hind. p. 449, 5.

B. VII. 518, 4.

(129 x 164)

Good impression with wide margin. Watermark: Briquet 12864. (?)

Lent by the Fogg Art Museum, Harvard University; formerly in the J. Reiss and J. S. Morgan Collections.

"The way of setting the scene, with an expanse of lake or sea in the background, corresponds with some of Dürer's early prints, e.g. the *Offer of Love* of about 1494-95 (B. 93). The drawing of the clouds is also much like that seen in Dürer's *Rape of Amymone* of about 1500 (B. 71)." (H. p. 449.)

No. 79. THE HOLY FAMILY WITH ST. PAUL.

Hind. p. 449, 6.

B. VII. 518, 5.

(150 x 190)

Faint impression; condition not good.

Lent by the Museum of Fine Arts, Boston; formerly in the F. Rochberger and H. F. Sewall Collections.

No. 80. ST. CATHERINE.

Hind. p. 450, 10.

B. VII. 520, 8.

(193 x 123)

Fine impression; condition satisfactory except for several tears carefully mended.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan and Brayton Ives Collections.

No. 81. APOLLO AND DIANA.

Hind. p. 451, 14.

B. VII. 523, 16.

(158 x 98)

Fine impression.

Lent by Messrs. Colnaghi and Obach, London; formerly in the Archinto, Holloway and Alfred Morrison Collections.

"The connexion of this print with Dürer's *Apollo and Diana* (B. 68, date about 1505) has long been acknowledged, and Thausing's theory that Barbari's engraving gave Dürer the general suggestion seems still the most reasonable.

The chief link between the two prints is the celebrated drawing of the same subject by Dürer in the British Museum (Lippmann No. 233). Here Diana is seen from the back to the r. of Apollo, as in Barbari's engraving; except for this and the general conception of the subject, Dürer's design shows no direct dependence on Barbari; and in the figure of Apollo he clearly follows the type of the Belvedere Apollo, of which he probably possessed some drawing. It is from the same source that he worked out the position of Adam in the engraving of 1504. In the engraving of *Apollo and Diana*, Dürer brought his Apollo nearer to that of Barbari's engraving, more particularly in the lower limbs. He also recurs to Barbari's motive in the introduction of the bow, without following him in awkwardly raising the bow hand to the level of the ear; at the same time he completely alters the position of Diana, who now sits facing to the front.

Dr. Ludwig Justi, it should be said, takes an entirely different view of the relations of these works. He places the British Museum drawing of the Apollo in a series of drawings suggested to Dürer by the Belvedere Apollo, all preliminary to the Adam and Eve designs (regarding that in Sir Edward Poynter's collection, Lippmann 179, as the earliest). He then assumes the existence of further drawings by Dürer, now lost, for the Apollo and Diana subject, and argues that Barbari worked on the basis of one of these, the same from which Dürer himself developed the design for his own engraving." (H. p. 452.)

No. 82. SACRIFICE TO PRIAPUS (THE SMALLER PLATE).

Hind. p. 455, 24.

B. VII. 525, 21.

(98 x 113)

Fair impression, lightly printed.

Lent by Miss Katherine Bullard from the Francis Bullard Collection.

No. 83. SACRIFICE TO PRIAPUS (THE LARGER PLATE).

Hind. p. 455, 25.

B. VII. 525, 19.

(206 x 167)

Fine early impression, but somewhat cut at top and bottom.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the Alfred Morrison Collection.

"Mr. Berenson aptly compares the figure on the l. with that of a drawing in the Louvre after an unknown original (some statue of the *Venus Genetrix* type), which he attributes to Jacopo de' Barbari. A reproduction of the drawing (His de la Salle, attributed to Leonardo da Vinci) is given with a note by Salomon Reinach in the *Gazette des Beaux-Arts*, 3^e pér. XVI. pp. 326 etc." (H. p. 456.)

No. 84. VICTORY RECLINING AMID TROPHIES.

Hind. p. 456, 27.

B. VII. 526, 23.

(140 x 191)

Fair impression. The figure of Victory is touched with a wash here and there.

Lent by Mr. Paul J. Sachs; British Museum duplicate.

"Dr. Haendcke discovers in this figure the original of the *Aymone* in Dürer's engraving (B. 71). It seems rash to see more than a coincidence of posture between the two." (H. p. 456.)

No. 85. SLEEPING WOMAN WITH A SNAKE.

Hind. p. 457, 28.

P. III. 140, 28 (Cléopâtre Mourante).

(179 x 116)

Weak but early impression, showing plate-line. Watermark: Briquet 3319.

Lent by Mr. Paul J. Sachs; formerly in the Brentano Collection. British Museum duplicate.

"For its general scheme of a nude figure seated in front of a rocky eminence, this design may be compared with Dürer's early *Penance of S. Chrysostom* (B. 63), though no definite relation between them can be asserted." (H. p. 457.)

No. 85 bis. MARS AND VENUS.

Hind. p. 451, 12.

B. VII. 525, 20.

(291 x 179)

Very fine early impression.

Lent by Mr. Albert Scholle, New York; formerly in the G. Hibbert, John Barnard and Brayton Ives Collections. British Museum duplicate.



No. 76. JUDITH, BY JACOPO DE' BARBARI.
Lent by the Museum of Fine Arts, Boston.



No. 77. THE ADORATION OF THE MAGI, BY JACOPO DE' BARBARI.
Lent by the Museum of Fine Arts, Boston.



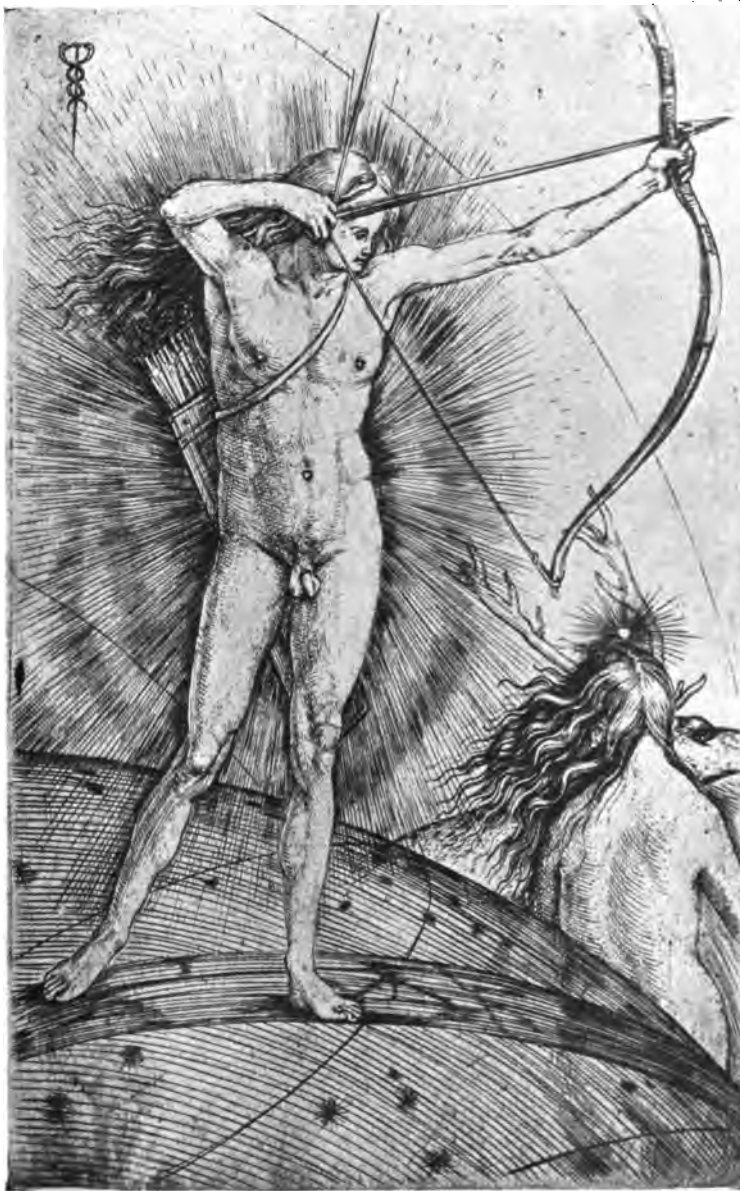
No. 78. THE HOLY FAMILY WITH ST. ELIZABETH, BY JACOPO DE' BARBARI.
Lent by the Fogg Art Museum, Harvard University.



No. 79. THE HOLY FAMILY WITH ST. PAUL, BY JACOPO DE' BARBARI.
Lent by the Museum of Fine Arts, Boston.



NO. 80. ST. CATHERINE, BY JACOPO DE' BARBARI.
Lent by Mr. Paul J. Sachs, Cambridge.



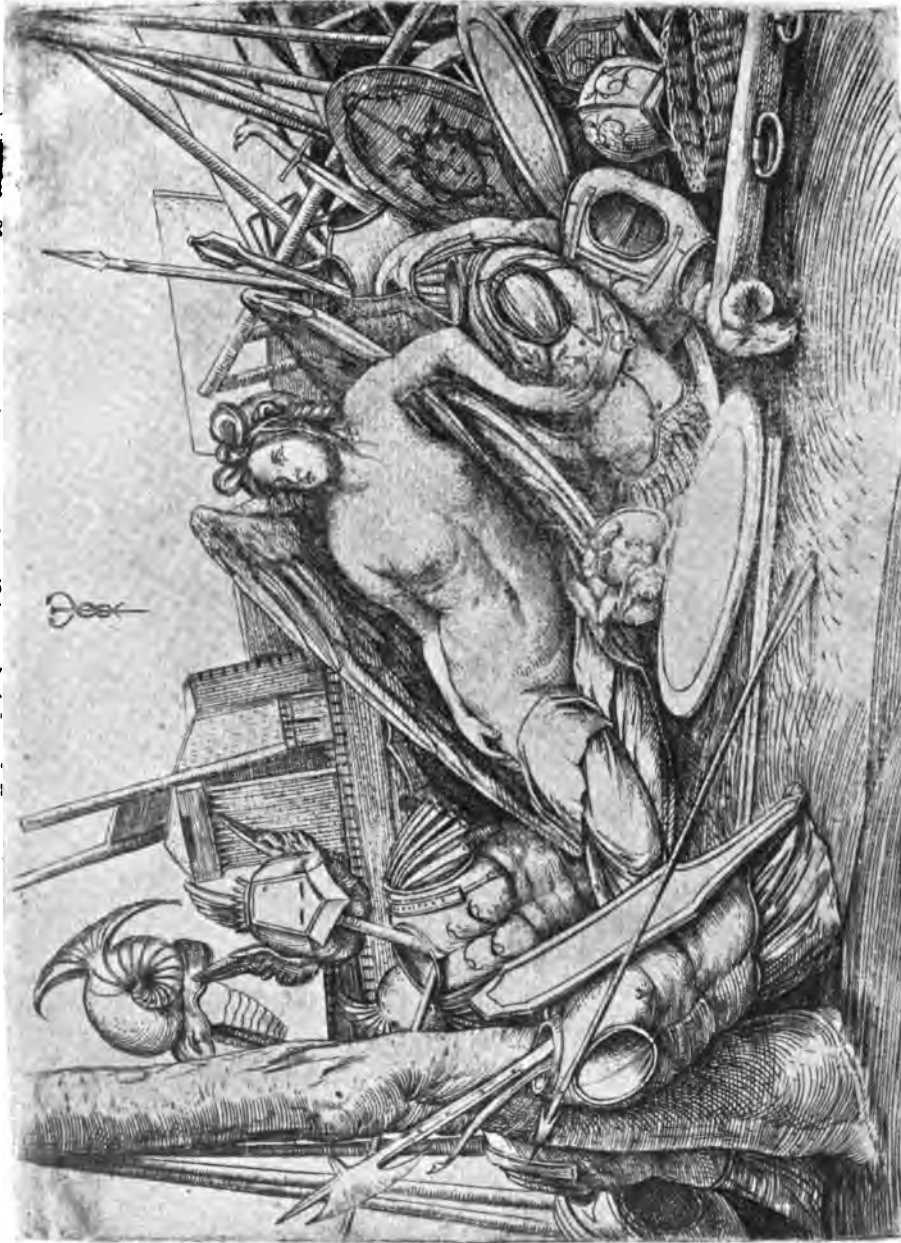
NO. 81. APOLLO AND DIANA, BY JACOPO DE' BARBARI.
Lent by Messrs. Colnaghi & Obach, London.



NO. 82. SACRIFICE TO PRIAPUS (the smaller plate), BY JACOPO DE' BARBARI.
Lent by Miss Katherine Bullard, Boston.



NO. 83. SACRIFICE TO PRIAPUS (the larger plate), BY JACOPO DE' BARBARI.
Lent by Miss Katherine Bullard, Boston.



No. 84. VICTORY RECLINING AMONG TROPHIES, BY JACOPO DE' BARBARI.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 85. SLEEPING WOMAN WITH A SNAKE, BY JACOPO DE' BARBARI.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 85bis. MARS AND VENUS, BY JACOPO DE' BARBARI.
Lent by Mr. Albert Scholle, New York.

GIROLAMO MOCETTO

Bibliography:

- Hind. p. 458 ff.
Bartsch. XIII. pp. 215-221.
Passavant. V. pp. 134-139.
Crowe and Cavalcaselle. A History of Painting in North Italy. 1871.
I. pp. 505-506, and pp. 43-44, note.
Venturi, L. Le origini della Pittura Veneziana. Venice 1907. pp. 253-254.

"Born in Murano before 1458: married 1493: living in Venice in a house belonging to the Morosini family 1514: made his will August 21, 1531.

There is documentary evidence of members of the family of Mocetto being settled in Murano from 1389, and Girolamo's great-grandfather Antonio Mocetto is recorded as a wealthy glass manufacturer. Lanzi's supposition that Girolamo Mocetto belonged to Verona thus falls to the ground. . . . There is no evidence that Girolamo spent more time in Verona than was required for the painting executed by him for the chapel of S. Biagio in the church of SS. Nazaro e Celso. . . . Morelli may have been right in regarding Mocetto as a pupil of Alvise Vivarini. . . . His work shows also the influence of Giovanni Bellini, but his general sentiment and style, with his predilection for hard outline and angular folds, place him nearer to Cima and the school of Vicenza. . . . According to Vasari he acted some time in the capacity of assistant to Giovanni Bellini. . . . It seems most likely that Mocetto's immediate relation with Bellini followed rather than preceded 1500. Two of his plates (the *Judith* and the *Calumny of Apelles*) are derived from drawings by Mantegna, but there is nothing to show that Mocetto ever came into personal touch with that master.

I find no evidence to show that Mocetto ever engraved on wood or designed for the wood-cutter. His activity as a painter of glass windows is attested by his signature on a window in the transept of the church of SS. Giovanni e Paolo, Venice." (H. pp. 458, 459.)

No. 86. JUDITH (AFTER MANTEGNA).

- Hind. p. 461, 4.
B. XIII. 216, 1.

Second state: background added. To the left a tall tree, to the right a town.

- A. (296 x 201)

Fine impression. The print has been much cut. A tear across the centre has been mended so as to be almost imperceptible.

- B. (311 x 208)

Fine impression on dark brown paper. Condition good and less cut than A.

- A. Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the J. Reiss Collection.
B. Lent by Mr. Albert Scholle, New York; formerly in the Brayton Ives Collection. British Museum duplicate.

"The engraving is either taken from some lost drawing by Mantegna, or adapted by Mocetto from one of the numerous renderings of the subject by Mantegna and his school (e.g. drawings in the Uffizi and Chatsworth; pictures in the Dublin Museum and the collection of the late Mr. John Edward Taylor. . . .)" (H. p. 462.)

No. 87. THE CALUMNY OF APELLES.

Hind. p. 464, 9.

B. XIII. 113, 10 (Anon.).

First state.

(323 x 434)

Fine early impression, showing plate-line along lower margin. The print has been cut within the plate-line on the other three sides. In good condition with exception of a crease through the centre and four tears along the edges which have been repaired.

Lent by the Fogg Art Museum, Harvard University; formerly in the R. S. Holford, J. S. Morgan and Brayton Ives Collections.

"Engraved after a drawing by Mantegna (or a very close follower) in the British Museum (1860. 6. 16. 85). Both composition and inscriptions correspond (except for the *d(e)ceptione* and *di apelle* rendered *dapele* by Mocetto). The drawing is in the same direction as the engraving, but the finer character of the faces and the subtler rendering of form and fold show differences which preclude the possibility of its being a copy of the print. Moreover the very misreading of *deceptione* almost definitely proves that this drawing with its illegible inscription was the source used.

Mocetto has used as his background the Piazza of S. Giovanni e Paolo at Venice, with Verrocchio's equestrian statue of Bartolomeo Colleoni (which was not uncovered until 1496, eight years after Verrocchio's death.)" (H. p. 465.)

"The subject, which frequently recurs in works of the Renaissance (the most famous example being the picture by Botticelli at the Uffizi), is taken from Lucian's description of a lost picture by Apelles. According to the story, Apelles was falsely accused by a rival painter Antiphilus of conspiracy against King Ptolemy the son of Lagos. The king gave ear to the accusation, but one of the real conspirators having confessed he repented his credulity and gave Apelles an indemnity of 100 talents and the person of his accuser for a slave. The text of Lucian, which was known in Italy in several translations during the fifteenth century, tallies almost exactly with Mantegna's version. One difference, which has perhaps a merely philological basis, may be noted; viz. that Envy, who according to the Greek text is an ill-favoured man (*Φόβρος*) and is so depicted by Botticelli, is represented by Mantegna both here and in the engraving of the *Battle of the Sea-Gods* as an old woman (*Invidia*). The gender of the Latin word was no doubt the cause of this deviation. For a learned disquisition on the whole subject see R. Förster, *Die Verläumdung des Apelles in der Renaissance* Pr. Jahrbuch, VIII. p. 29.

The design on a Limoges plaque in the British Museum (from the Debruge, Rattier and Hamilton collections, purchased 1882) is adapted from the engraving." (H. p. 466.)

TWO PARTS OF A FRIEZE, FORMING A TRIUMPH OF NEPTUNE.

No. 88. FRIEZE WITH TRITONS AND NYMPHS.

Hind. p. 468, 13.

B. XIII. 101, 7 (Anon.).

P. V. 138, 13.

Second state, with the scales on the breasts of the sea-monsters.
Reworked and cross-hatching added in several places.

(127 x 320)

Good impression.

Lent by Mr. Paul J. Sachs; formerly in the Ginsburg Collection.

No. 89. FRIEZE WITH NEPTUNE AND TRITONS.

Hind. p. 469, 14.

B. XIII. 102, 8 (Anon.).

P. V. 138, 14.

Second state, reworked and cross-hatching added in several places.

(116 x 311)

A very badly damaged impression.

Lent by Mr. Paul J. Sachs; formerly in the Ginsburg Collection.



NO. 86A. JUDITH, BY GIROLAMO MOCETTO (AFTER MANTEGNA).
Lent by Miss Katherine Bullard, Boston.



NO. 86B. JUDITH, BY GIROLAMO MOCETTO (AFTER MANTEGNA).
Lent by Mr. Albert Scholle, New York.



No. 87. THE CALUMNY OF APELLES, BY GIROLAMO MOCCETTO.
Lent by the Fogg Art Museum, Harvard University.



No. 88. PART OF A FRIEZE FORMING A TRIUMPH OF NEPTUNE, BY GIROLAMO MOCETTO.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 89. PART OF A FRIEZE FORMING A TRIUMPH OF NEPTUNE, BY GIROLAMO MOCETTO.
Lent by Mr. Paul J. Sachs, Cambridge.

BENEDETTO MONTAGNA

Bibliography:

- Hind. p. 471 ff.
Bartsch. XIII. pp. 332-350 (33 Nos.).
Passavant. V. pp. 153-160 (57 Nos.).
Vasari, ed. Milanesi. III. (1878), p. 649, Note 3, and p. 674.
Crowe and Cavalcaselle. Painting in North Italy. I. (1871), pp. 423-435.
Borenius, Tancred. The Painters of Vicenza. London 1909 (contains a complete list of Montagna's engravings).

"Worked in Vicenza from about 1500 till after 1540. Son of Bartolommeo Montagna, the leading painter of the school of Vicenza. His name is said to have been recorded in a document of May 22, 1490, as a master painter in his guild (*magister pictor*). From this date, taken together with that of his father's earliest activity (about 1470), it has generally been inferred that he was born about twenty years earlier. None of his few paintings however can be dated before 1522, and most belong to the years following his father's death (i.e. after 1523). If he had been working any considerable time before that date, it had probably been in engraving, and as his father's assistant in painting. The course of his artistic development can be best traced in his engravings, which probably date from about 1500, if not earlier, to near the close of his career.

Benedetto's earliest engravings are almost certainly those executed in the large open manner [of which there are no examples in this exhibition]. . . . There is the same tendency to angularity, both in the outlines and inner contours of drapery, that characterises Bartolommeo's work. In style these prints depend immediately on Bartolommeo for their inspiration if not for their design. Others which might be as late as the second decade of the sixteenth century are comparable to original paintings by Bartolommeo . . . though in the later period Benedetto modifies his style more after the manner of the Venetians. Mantegna seems to have provided him with no more than a general suggestion and tradition of style. . . .

With the *Agony in the Garden* the German influence may be said to begin, the background showing suggestions from Dürer, though the scheme of composition is still that of Dürer's predecessors rather than of Dürer himself. . . . In several of the prints . . . northern motives are adapted for the landscape setting; but what Benedetto, like Nicoletto da Modena, chiefly learnt from Dürer was a finer system of cross-hatching. Like Nicoletto again, Benedetto Montagna showed in his later work a preference for finished compositions of small compass, which would have been well adapted to book illustration. A series of this kind illustrates incidents in Ovid's *Metamorphoses*, but there is no evidence for, and every probability against, their having ever been used in books. Several of the subjects are similarly treated in the woodcuts to the 1497 Venice edition of Ovid in Italian. When engravings and woodcuts thus repeat each other, the woodcutter is generally the copyist, but in this case the reverse must almost certainly have been the case, as these plates belong to Montagna's later period, and could not well have preceded 1505. . . .

Numerous woodcuts have been attributed to Montagna as designer (see Nagler's *Künstlerlexikon*, etc.), but none with any real show of reason. There is of course kindred feeling between his later classical subjects and much of the Venetian illustration of the early sixteenth century, and several of these cuts are signed bMo, but the connexion is not enough to support the identification. The only work of the kind definitely after Benedetto is a large *Virgin enthroned* (P. 58) in Paris, which was cut by Jacob of Strassburg." (H. 471-473.)

No. 90. THE VIRGIN AND CHILD.

Hind. p. 477, 10.
B. XIII. 337, 7.
P. V. 155, 7.
(204 x 160)

Late impression with the signature IOAN.BX on the left. There are still later impressions after the signature has been removed.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the Firmin-Didot Collection.

No. 91. WOMAN AND SATYR WITH TWO CUPIDS.

Hind. p. 479, 15.
B. XIII. 343, 21.
(165 x 118)

Fine early impression.

Lent by Mr. Paul J. Sachs; formerly in the Coppenrath and Baron von Lanna Collections.

No. 92. MAN WITH AN ARROW (APOLLO?).

Hind. p. 481, 21.
B. XIII. 350, 33.
P. V. 155, 33 (misprinted 38).

Second state. A hill has been added in the background low down on the left.

(209 x 144)

Fine but rather dry impression. Watermark: Briquet 4854.

Lent by the Fogg Art Museum, Harvard University; formerly in the Sir Joshua Reynolds, John Tetlow, J. S. Morgan and Brayton Ives Collections.

"The use of dots for the lighter shadows, suggested no doubt by the example of Giulio Campagnola, renders the print an exception in Montagna's work." (H. p. 482.)

No. 93. HOLY FAMILY WITH A SHEPHERD AND TWO ANGELS.

Hind. p. 483, 27.
B. XIII. 334, 3.
(167 x 110)

Good early impression, but rubbed in places and weakly printed on the right side.

Lent by Mr. Paul J. Sachs.

No. 94. SATYR FAMILY.

Hind. p. 483, 29.

B. VIII. 342, 17.

(156 x 104)

Hard, dry, and late impression.

Lent by Mr. Paul J. Sachs; formerly in the Ginsburg Collection.



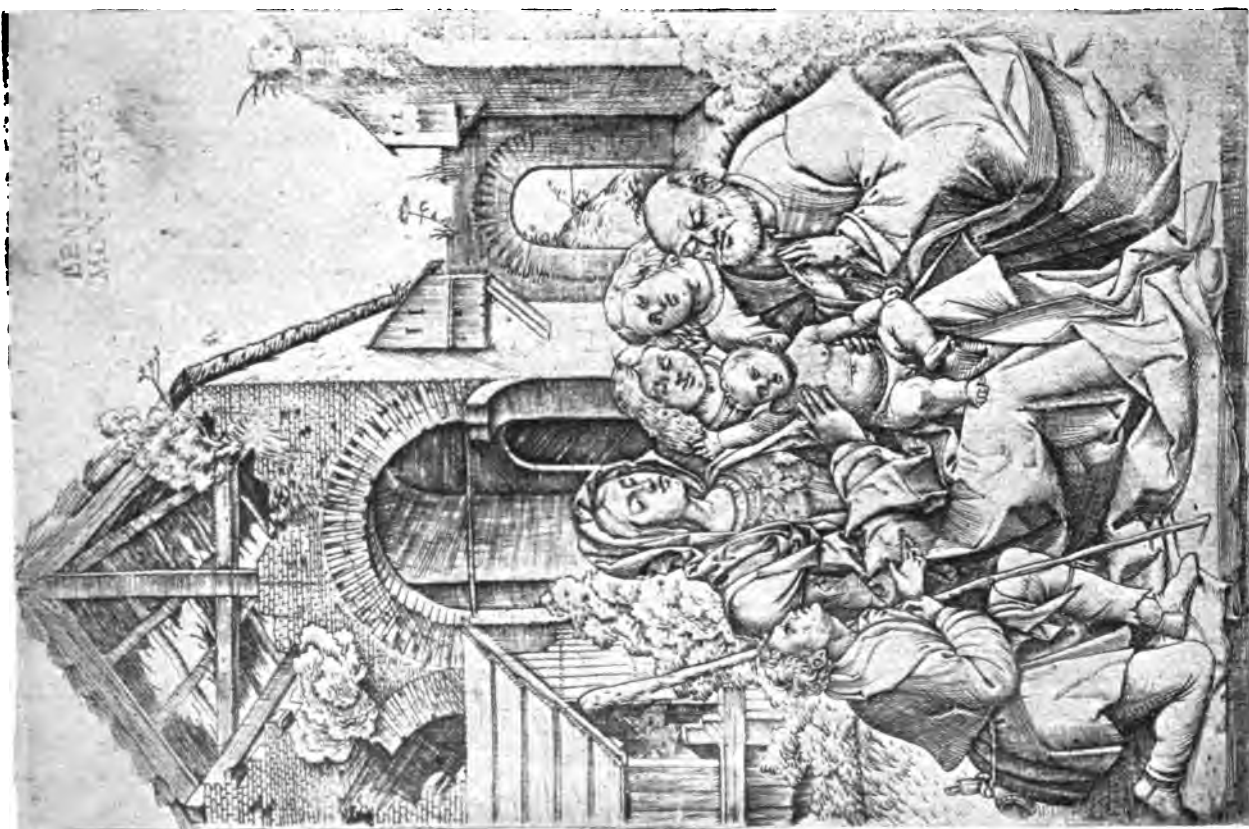
NO. 90. THE VIRGIN AND CHILD, BY BENEDETTO MONTAGNA.
Lent by Miss Katherine Bullard, Boston.



NO. 91. WOMAN AND SATYR WITH TWO CUPIDS, BY BENEDETTO MONTAGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 92. MAN WITH AN ARROW (APOLLO?), BY BENEDETTO MONTAGNA.
Lent by the Fogg Art Museum, Harvard University.



No. 93. HOLY FAMILY WITH A SHEPHERD AND TWO ANGELS,
BY BENEDETTO MONTAGNA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 94. SATYR FAMILY, BY BENEDETTO MONTAGNA.
Lent by Mr. Paul J. Sachs, Cambridge.

GIULIO CAMPAGNOLA

Bibliography:

Hind. p. 489 ff.

Bartsch. XIII. (1811), pp. 368-376 (8 Nos.).

Passavant. V. (1864), pp. 162-167 (17 Nos.).

Kristeller, P. Giulio Campagnola, Kupferstiche und Zeichnungen. *Graphische Gesellschaft*, Berlin 1907.

"Son of the writer Girolamo Campagnola: b. Padua about 1482: attached to the court of Ercole I at Ferrara in 1498: in 1507 at Venice: working until after 1514, died probably soon after that date.

According to contemporary accounts Giulio Campagnola was a youth of marvellously precocious and varied gifts and promise. To his musical and literary accomplishments he added those of painter, miniaturist, engraver and sculptor, a distraction of energy which in itself is enough to explain the lack of identified work. Marcantonio Michiel (Morelli's Anonimo) is the only author to refer to any definite works beside the engravings. . . . His engravings of . . . the *Young Shepherd* (No. 98), and the *Nude Woman Reclining* (No. 102), reflect all the essential qualities of Giorgione's style; his landscape is throughout pure Giorgione, and his peculiar mode of engraving may have been an attempt to imitate the rich softness of that master's painting. But allowing so much, there is no sufficient reason to assume that Giulio's engravings are mere copies or adaptations from Giorgione's designs. . . .

The only dated print by the master is *The Astrologer*, which belongs to 1509, and shows him already ripe both as artist and craftsman. . . . His two authenticated copies after Dürer are the *Penance of S. Chrysostom*, and the landscape in the *Ganymede* (No. 97): the original of the former dates about 1496-97, that of the latter about 1500. Some of Giulio's existing prints in all likelihood go back to about 1500 or a little earlier.

In its technical aspect Giulio Campagnola's engraving is of particular interest. Bartsch regarded him as the earliest engraver in the dot and punch method (*manière pointillé, gravure au maillet*), and others have described his work as an anticipation of stipple. Neither view is accurate, and careful definition is demanded. Technically Giulio's prints fall into three classes. In the first place there are the prints in pure line, e.g. the *Old Shepherd* (No. 101) and *S. Jerome* and the copies after Dürer. More characteristic are the plates in which a preliminary light engraving in line is supplemented by a system of short flicks produced by the graver point. These flicks, which are sometimes so delicate that they almost resemble true dots, are used both by themselves and within the interstices of the lines. *The Woman of Samaria* (No. 95), the *Young Shepherd* (No. 98) and the *Astrologer* (No. 99) show the clearest mixture of line and flick; in other pieces, such as the *S. John* (No. 96) and the *Child with three Cats*, the line is of very slight importance, merely giving the chief contours and some secondary detail: no line work appears at all in a third class consisting of two plates only, viz.: the *Naked Woman reclining* (No. 102) and the *Stag*.

The first difficulty is to distinguish between flick-work with the graver and dotting with a point. In most cases the flicks, though very short, are of the elongated diamond shape, which point unquestionably to the use of the graver. In two instances the indentations are so delicate and so difficult to differentiate from dots even with a strong glass (i.e. in the *Child with three Cats* and the *Naked Woman reclining* (No. 102), that it is impossible to be certain of the tool employed. It might have been the graver, but the dry-point or a hand-punch might have yielded similar results. Probably the *Child with three Cats* is entirely delicate graver work, but the *Naked Woman* and the *Stag* need further explanation. In both these cases the thick outline seems to have been obtained by the hand-punch, a succession of dots combining to make an almost continuous line. This must have been an old convention in pure goldsmith's work, though it scarcely appears in prints until nearly a century later (e.g. in the work of German craftsmen like Flindt and Aspruck). But even if the outline may show the use of the punch, we must not assume as much for the modelling. In the *Stag* the instrument is certainly the graver. The *Naked Woman* presents greater difficulties. There is an undertone and a grain in the modelling which could hardly have been obtained either by punch or graver, and one is led almost to suspect the

possibility of etching. Such an effect might be got by first flicking or dotting with the graver point, then producing a grain by means of some instrument with a rough surface (like the mace-head used in chalk engraving, or rat-tail file of the early mezzotinters). The grain might even have been obtained in part by brushing acid on the surface. An essential factor in the stipple process properly so called is the preliminary etching through a dotted ground before the use of the curved graver for completing the plate. In respect of flick-work Giulio's method is merely a conventional practice in line-engraving (which was not fully developed until over a century after his period) carried to an extreme point, and neither here nor in the possible use of the hand-punch can his work be said to have any more vital connexion with stipple proper than the common aim of producing delicate gradations of tone." (H. pp. 489-492.)

No. 95. CHRIST AND THE WOMAN OF SAMARIA.

Hind. p. 493, 1.

B. XIII. 370, 2.

Second state, showing the marks to the right of the tower caused by an accident to the plate.

(132 x 186)

Very fine early impression on brownish paper.

Lent by the Museum of Fine Arts, Boston; formerly in the Count Enzenberg, Mary Jane Morgan, Griggs and Brayton Ives Collections.

No. 96. ST. JOHN THE BAPTIST.

Hind. p. 494, 2.

B. XIII. 371, 3.

(342 x 239)

Very brilliant impression in almost faultless condition in spite of some stains in the paper. The publisher's inscription *Appresso Nicolo Nelli in Venetia* appears in lower right corner.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan and Brayton Ives Collections.

"No impressions before the address of Nicolo Nelli have been authenticated, so that the existence of an earlier state must be left an open question. Nelli was an engraver and print-publisher in Venice whose work dates for the most part between 1564-72, and impressions with his address can hardly have been printed much before the earlier of these dates. It is possible that the plate may have remained unpublished until this period, but scarcely probable that Giulio himself pulled no proof impressions. In certain (apparently the later) impressions of the plate with Nelli's address *appresso* occurs in place of *Appresso* (e.g. Dresden).

The figure closely corresponds in reverse with an engraving by Mocetto, most variation being shown in the character of the head and hair. It is more probable that both prints go back to some original drawing by Mantegna than that either should be copied from the other. Two drawings exist which have been regarded as original studies: first, one attributed to Mantegna in the Ambrosiana, which reproduces the print in the same direction, and is certainly a copy from it; second, one in the Louvre, formerly in the Galichon collection, which renders the subject freely in reverse. The landscape background in the Louvre drawing is quite in Giulio's manner, but the drawing of the figure and the quality of the wash are those of a follower of Titian and certainly later than the print. Galichon explained the case by assuming the landscape to be Giulio's original study for that part of the composition which he did not borrow from Mantegna, and the figure to have been added later by Domenico. Dr. Gronau agrees, but Prof. Venturi seems to regard the whole sheet as later. On the whole I am inclined to regard

the whole of the drawing as a copy from the print, though the close assimilation of the landscape to Giulio's delicate style, and the vigorous and open drawing of the figure, are curiously dissonant elements if by the same hand." (H. p. 494.)

No. 97. GANYMEDE.

Hind. p. 494, 3.

B. XIII. 372, 5.

First state, before the word *Antenoreus* was added to the signature near the upper right corner.

(163 x 122)

Fine impression on brownish paper; repaired.

Lent by the Museum of Fine Arts, Boston; formerly in the P. Mariette, J. Reiss, J. S. Morgan and Brayton Ives Collections.

"The landscape is copied closely from Dürer's *Virgin and Child with the Monkey* (B. 42). The clump of trees in the centre has been inserted to fill the place occupied in the original by the body of the Virgin. Dürer's plate is probably as early as 1500." (H. p. 495.)

No. 98. THE YOUNG SHEPHERD.

Hind. p. 495, 5.

B. XIII. 373, 6.

Second state, shadow and tone added by delicate flick and dot work.

(133 x 79)

Brilliant impression; condition unusually fine.

Lent by Mr. Paul J. Sachs; formerly in the Sir Joshua Reynolds Collection.

No. 99. THE ASTROLOGER.

Hind. p. 496, 6.

B. XIII. 375, 8 (copy C).

Second state, with the dotted work, but before the inscription *Ludovicus Longus Matheseos professor* and the number 193 and before the date 1509 was changed to 1569.

(98 x 155)

Good impression.

Lent by the Museum of Fine Arts, Boston; formerly in the J. S. Morgan and Brayton Ives Collections.

No. 100. THE ASTROLOGER (COPY OF No. 99).

Hind. p. 497, 6*.
B. XIII. 375, 8 (original).
P. V. 165, 8 (copy A).

This copy, although in reverse, preserves the character of the original, as comparison with No. 99 will show.

(95 x 155)

Good impression, with margin, in grayish ink.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the J. Reiss Collection.

No. 101. THE OLD SHEPHERD.

Hind. p. 497, 7.
P. V. 164, 7.

(75 x 130)

Fair early impression in brownish ink.

Lent by Mr. Paul J. Sachs; formerly in the Francis Bullard Collection. British Museum duplicate.

No. 102. WOMAN RECLINING IN A LANDSCAPE.

Hind. p. 498, 8.
P. V. 165, 11.

(120 x 182)

Fine early impression.

Lent by Mr. Paul J. Sachs; formerly in the J. Reiss and Francis Bullard Collections.

No 103. SHEPHERDS IN A LANDSCAPE.

Hind. p. 499, 11.
B. XIII. 383, 9 (D. Campagnola).
P. V. 168, 9.

(135 x 255)

Very fine early impression, showing plate-line; fine condition.

Lent by the Museum of Fine Arts, Boston; formerly in the Baron von Lanna and Brayton Ives Collections.

"The original drawing in reverse for the r. half of this print is in the Louvre: . . . Dr. Gronau makes out a quite convincing case for attributing it to Giulio Campagnola. Galichon was clearly right in regarding the corresponding portion of the print as the work of Giulio himself, while the group of trees and figures to the left bears every mark of Domenico's hand and style. The supposition that the plate was left unfinished by Giulio and finished after his death by Domenico is confirmed by the early state of the copy . . ., which reproduces just the part attributed to the former engraver . . ." (H. p. 500.)



No. 95. CHRIST AND THE WOMAN OF SAMARIA, BY GIULIO CAMPAGNOLA.
Lent by the Museum of Fine Arts, Boston.

IV LIVI CAMPAGNOLA



NO. 96. ST. JOHN THE BAPTIST, BY GIULIO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 97. GANYMEDE, BY GIULIO CAMPAGNOLA.
Lent by the Museum of Fine Arts, Boston.



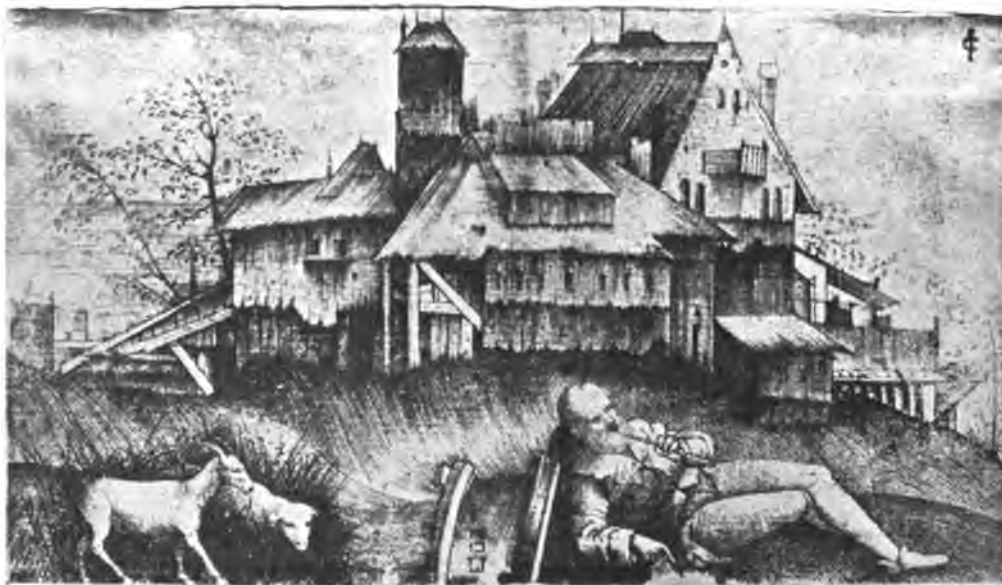
No. 98. THE YOUNG SHEPHERD, BY GIULIO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 99. THE ASTROLOGER, BY GIULIO
CAMPAGNOLA.
Lent by the Museum of Fine Arts, Boston.



No. 100. THE ASTROLOGER. (Copy of No. 99.)
Lent by Miss Katherine Bullard, Boston.



NO. 101. THE OLD SHEPHERD, BY GIULIO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 102. WOMAN RECLINING IN A LANDSCAPE, BY GIULIO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 103. SHEPHERDS IN A LANDSCAPE, BY GIULIO AND DOMENICO CAMPAGNOLA.
Lent by the Museum of Fine Arts, Boston.

DOMENICO CAMPAGNOLA

Bibliography:

- Hind. p. 501 ff.
Bartsch. XIII. pp. 377-387.
Passavant. V. (1864), 167-173.
Crowe and Cavalcaselle. Titian. I. (1877), pp. 127-140.
Nagler, G. K. Die Monogrammisten. I. 2228, II. 877 and 1004.

"Pupil of Giulio Campagnola; working in Padua from 1511 until after 1563. The manifold character of the works attributed to him, paintings, pen-drawings, line-engravings, and woodcuts, has caused an unreasonable amount of speculation with regard to the artist's biography and identity. Nagler concluded that there were two artists of the name: first the engraver of 1517-18, and then the painter and draughtsman closely influenced by Titian, whom he assumed, on Brandolese's evidence, to have been working as late as 1581 in Padua. The woodcuts bearing the name of Domenico Campagnola Nagler divided between these two personalities according to the amount of Titianesque feeling shown in them. There is no foundation for such a division, and nothing surprising in the fact that the artist, who is known to have been working in Padua for over half a century after 1511, should have done his engraved work almost entirely in the period about 1517-18. His only two dated plates belong to these years, and the remainder are so like them that they are no doubt of much the same period.

His connexion with Giulio Campagnola is most clearly demonstrated in the plate of the *Shepherds in a Landscape* (No. 103), where an unfinished composition by Giulio has been completed by Domenico. To work upon this plate, Domenico must doubtless have possessed it, and the fact seems to show that he was Giulio's artistic heir, and on that account almost certainly a pupil, if not a close relation. It is at least unlikely that he would have collaborated on a plate by Giulio during the latter's lifetime; and if we are to date his share in it, like his other engraved work, about 1517-18, the probability is strengthened that Giulio's death occurred not long after the last recorded notice of him in 1515. Domenico was already doing important work as a painter in 1511, acting as Titian's assistant in frescoes in the Scuola del Carmine, the Scuola del Santo and on the façade of the Palazzo Cornaro in Padua. Hence he could not have well been more, and may have been less, than ten years Giulio's junior. He is explicitly styled Giulio's pupil by the Anonimo of Morelli. . . .

In the technical character of his line engravings Domenico's dependence on Giulio is very slight. He does not use flick-work except very sparingly in the half shadows, and his line has none of Giulio's precision. Neither his drawing nor his modelling is strong, and he is apt both to confuse his compositions and lose the essentials of form in an affected system of curved lines. In expressing human form he over-defines and over-accentuates muscle and sinew with imperfect understanding, to the detriment of general balance. In his system of hatching he has something of the tentative irregularity of Robetta, but like the Florentine artist succeeds in preserving an attractive style in spite of his defects. He has a particular affection for clusters of long lines directed in parallel sinuous curves (a characteristic also of his innumerable pen-drawings of pastoral scenes and landscape); sometimes he achieves remarkable effects by this means (especially in his skies), . . . which seems to anticipate some of the romantic feeling of Salvator Rosa. He appears not to have scraped the burr very clearly from his engraved line, as early impressions possess a rich tone like that of dry-point." (H. pp. 501-504.)

No. 104. THE DESCENT OF THE HOLY SPIRIT.

- Hind. p. 505, 4.
B. XIII. 380, 3.

Second state (?) with the date.

(Nearly round; width 174, height 188.)

Fair impression.

Lent by Mr. Paul J. Sachs; formerly in the Francis Bullard Collection.

No. 105. THE BEHEADING OF ST. CATHERINE.

Hind. p. 506, 7.

B. XIII. 381, 6.

(Nearly a circle: height 185, width 174.)

Good strong impression.

Lent by the Fogg Art Museum, Harvard University; formerly in the J. S. Morgan Collection.

No. 106. BATTLE OF NAKED MEN.

Hind. p. 506, 8.

B. XIII. 384, 10.

(223 x 231)

Fine impression with margin.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan Collection.

No. 107. NAKED WOMAN IN A LANDSCAPE.

Hind. p. 507, 10.

B. XIII. 382, 7.

(94 x 134)

Good impression on brown paper. Condition not good.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the J. Reiss Collection.

In the British Museum there is the original drawing in reverse for this engraving.



No. 104. THE DESCENT OF THE HOLY SPIRIT, BY DOMENICO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 105. THE BEHEADING OF ST. CATHERINE, BY DOMENICO CAMPAGNOLA.
Lent by the Fogg Art Museum, Harvard University.



No. 106. BATTLE OF NAKED MEN, BY DOMENICO CAMPAGNOLA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 107. NAKED WOMAN IN A LANDSCAPE, BY DOMENICO CAMPAGNOLA.
Lent by Miss Katherine Bullard, Boston.

Bibliography:

- Hind. p. 515 ff.
 Bartsch. XIII. pp. 354-361.
 Crowe and Cavalcaselle. History of Painting in North Italy. II.
 (1871), pp. 189 ff.

"The identity of this engraver is uncertain. His work bears a distinctly Ferrarese stamp, resembling in style that of Ercole Roberti and Lorenzo Costa, and probably dates from or very little before or after the first decade of the sixteenth century. Harzen attempted to identify him with Martino da Udine (better known as Pellegrino da San Daniele), but Giovanni Morelli derided the hypothesis as having no further support than the occurrence of a signature somewhat resembling our engraver's on one of Pellegrino's pictures (*The Annunciation* of 1519 in the Academy, Venice). Pellegrino worked chiefly at Udine and San Daniele. Documentary notices of him range between the years 1487-1547. The earliest of his extant works reflect something of the style of Cima, but Giorgione and Pordenone become later the predominant influences. He visited Ferrara at various times between 1504 and 1512, but no preserved paintings justify the assumption that he ever assimilated Ferrarese style closely enough to have produced works like those of the present engraver, who must accordingly remain unidentified pending fresh evidence." (H. p. 515.)

No. 108. DISCIPLES LAMENTING OVER THE BODY OF
 CHRIST.

- Hind. p. 517, 1.
 B. XIII. 361. [Appendice.]

Second state; close flick-work added throughout the plate, a great part of the line-work having been previously worn or burnished away.

(203 x 165)

Very fine impression, in splendid condition.

Lent by the Museum of Fine Arts, Boston; formerly in the H. S. Theobald and Brayton Ives Collections.

"The seated man in the foreground r. seems to have been suggested by a figure in Benedetto Montagna's *Apollo and Pan* (B. M. No. 37), or by the corresponding figure in the 1497 Venice edition of Ovid's *Metamorphoses*. The two figures standing farthest to the l. also recall the style of Montagna. The landscape is closely related to that of "The Master I. B. with the Bird" among the engravers, and to the Ferrara-Bologna school in general." (H. p. 517.)



No. 108. DISCIPLES LAMENTING OVER THE BODY OF CHRIST, BY THE MASTER PP
Lent by the Museum of Fine Arts, Boston.

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Bibliography:

Hind. p. 526.

Passavant. V. pp. 160-162.

Nagler. Monogrammisten. I. 2231.

Nothing is known about this master. In spite of various conjectures by Bartsch, Ottley and others, the problem is one still to be solved by future research. Besides the rare print here shown, only one other plate by the same perplexing hand is known, a *St. Lucy*, impressions of which are to be found in Vienna, Paris and Dresden. Purely from the internal evidence of style, the master in all probability belongs to the school of Bologna.

No. 109. THE NATIVITY.

Hind. p. 526, 1.

B. XIII. 370, 1 (G. Campagnola).

P. V. 161, 1.

(289 x 237)

Fair early impression in grayish ink. Condition excellent.

Lent by Mr. Paul J. Sachs.



No. 109. THE NATIVITY, BY THE MASTER I.I.CA.
Lent by Mr. Paul J. Sachs, Cambridge.

NA r DAT
(WITH THE RAT-TRAP)

Bibliography:

- Hind. p. 531 ff.
Bartsch. XIII. (1811), pp. 362-366.
Passavant. V. (1864), pp. 173-174.
Nagler. Monogrammisten. IV. No. 2312. V. 786.

As in the case of the previous master, we are completely in the dark about the name and history of this artist. Three plates by this hand are known to students, and impressions from two of these are included in this exhibition. The work shows evidence of being of Bolognese origin.

No. 110. THE VIRGIN AND CHILD WITH ST. ANNE.

- Hind. p. 531, 1.
B. XIII. 364, 1.
(146 x 215)

The impression and condition are fair.

Lent by Miss Katherine Bullard from the Francis Bullard Collection; formerly in the J. Reiss Collection.

No. 111. THE TWO ARMIES AT THE BATTLE OF RAVENNA.

- Hind. p. 532, 2.
B. XIII. 365, 2.

Second state: the scroll by the rat-trap lengthened, and the date 1530 added; the plate reworked.

(148 x 218)

Weak impression, in good condition.

Lent by the Fogg Art Museum, Harvard University; formerly in the Angiolini and Brayton Ives Collections.

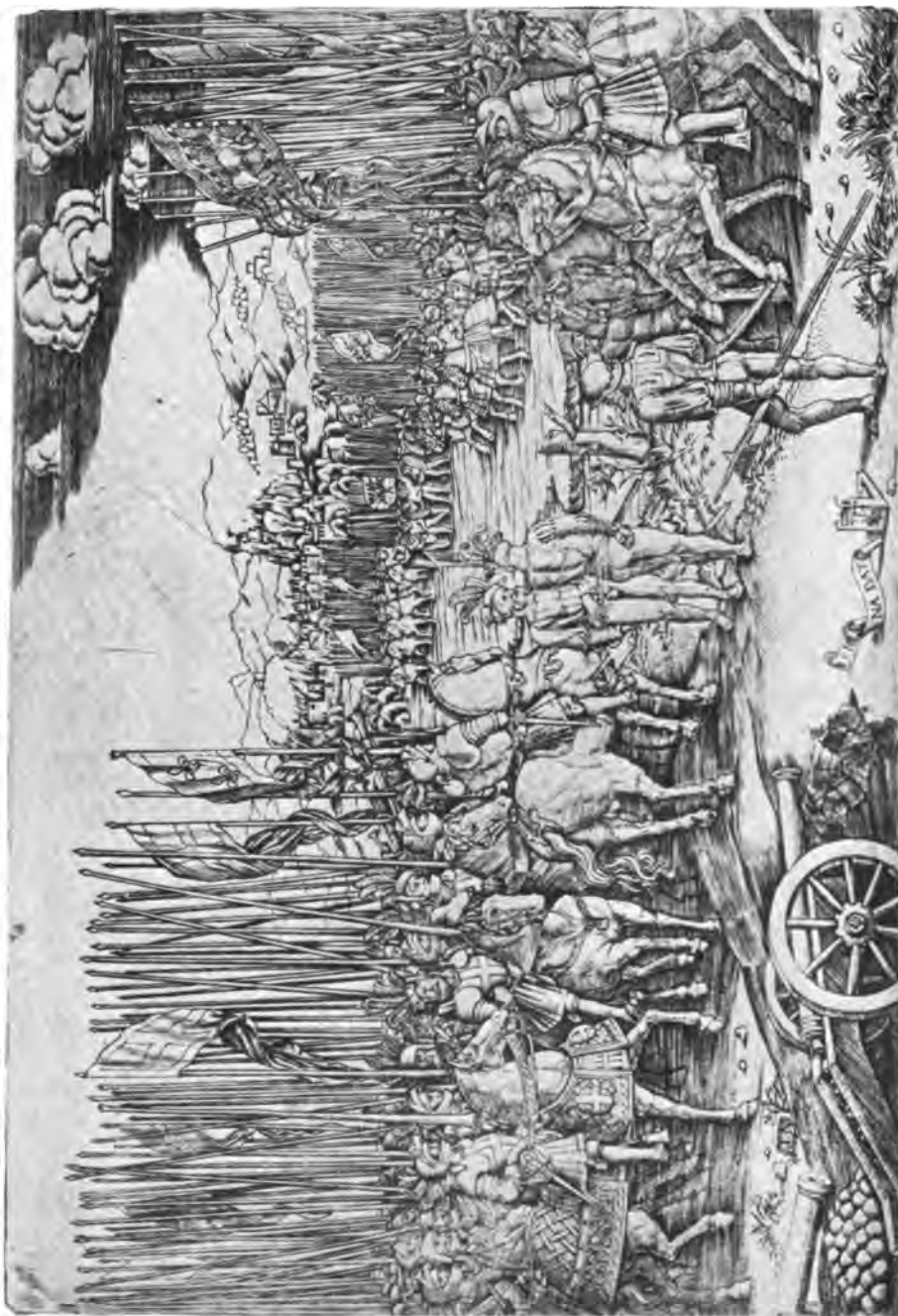
"Ottley states that the impression in the Royal Library, Vienna, bore an inscription on the reverse, *Rota de Ravenna*, 1512. Friedrich von Bartsch in his *Catalogue of the Prints in that collection* refers to

Ottley and states that the inscription *was once* on the impression. Dr. Dörnhöffer writes that there is at present no trace of such inscription on the back, and only the faintest suggestion of what once might have been the word *Ravenna* beneath the rat on the front. The inscription quoted by Ottley may have been on a separate slip pasted at the back of the print and since removed. In any case *Rotta di Ravenna*, i.e. the Battle or Rout of Ravenna, absolutely fits the intrinsic evidence supplied by the print itself. The standards show the French in the foreground; the horseman with rich accoutrements l. possibly represents Louis XII, and the foremost figure r., beneath the standard with the bull, may be intended for Gaston de Foix, who was killed in the moment of victory. The banners of Spain and Rovere beyond the stream mark the army opposing the French as that of the Confederates; Ferdinand the Catholic and Pope Julius II (Giuliano della Rovere) supplying the most important contingents. The Venetians and Swiss also furnished contingents, but the standards give no clear indication of their divisions. The print was most likely engraved very soon after the event. The second state, with the date 1530, is only found in weak impressions, and the date may well have been added a good many years after the original issue.

There is an early drawing after this print in Hamburg (attributed to Campagnola)." (H. p. 533.)



No. 110. THE VIRGIN AND CHILD WITH ST. ANNE, BY THE MASTER NATDAT.
Lent by Miss Katherine Bullard, Boston.



NO. III. THE TWO ARMIES AT THE BATTLE OF RAVENNA, BY THE MASTER NATDAT.
Lent by the Fogg Art Museum, Harvard University.

MASTER I. B. WITH THE BIRD

Bibliography:

- Hind. p. 535 ff.
Zani. *Materiali* (1802), p. 134, Note 56.
Bartsch. XIII. (1811), pp. 244-251.
Passavant. V. (1864), pp. 149-153.
Venturi, A. *Gli orafi da Porto. Archivio Storico Italiano*, Disp. 5a del Tom XX. (1887). Florence.
Lippmann, F. *The Woodcuts of the Master I B with the Bird. International Chalcographical Society.* 1894.
Lippmann, F. *Wood-engraving in Italy in the Fifteenth Century.* London, 1888 (pp. 173 ff.).

Again the master's identity is shrouded in mystery. There are no definite facts available; only various interesting conjectures by Zani, Venturi, Mariette, Kristeller, Lippmann, and others. The master had undoubted contact with Dürer or his work, and certainly borrowed the type of his landscapes from the great Northerner.

"Though landscape and accessories in the prints of 'The Master I. B. with the Bird' are marked by Bolognese character, his figures never show the same origin so distinctly that we could without further evidence place him, as we can Marcantonio, as a pupil of Francia. He is a far more eclectic spirit, reminding one now of Mantegna, now of Nicoletto, now of Marcantonio, and now of Sodoma; so that until further documentary evidence is found we cannot localize him more exactly than in the school of the Emilia." (H. p. 537.)

NO. 112. LEDA AND HER CHILDREN.

- Hind. p. 538, 3.
B. XIII. 246, 3.
(157 x 128)

Fine early impression, showing plate-line except at upper right corner.

Lent by Mr. Paul J. Sachs; formerly in the A. Firmin-Didot and J. S. Morgan Collections.

NO. 113. THE RAPE OF EUROPA.

- Hind. p. 539, 4.
B. XIII. 246, 4.
(187 x 144)

Good impression, showing plate-line. Condition very good.

Lent by the Museum of Fine Arts, Boston; formerly in the H. F. Sewall Collection.

No. 114. ROMA.

Hind. p. 540, 8.

P. V. 150, 7.

(219 x 154)

Brilliant strong impression, with plate-line.

Lent by Mr. Albert Scholle, New York; formerly in the Brayton Ives Collection.



NO. 112. LEDA AND HER CHILDREN, BY THE MASTER I B WITH THE BIRD.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 113. THE RAPE OF EUROPA, BY THE MASTER I B WITH THE BIRD.
Lent by the Museum of Fine Arts, Boston.



No. 114. ROMA, BY THE MASTER I B WITH THE BIRD.
Lent by Mr. Albert Scholle, New York.

JACOPO FRANCIA (RAIBOLINI)

Bibliography:

Hind. p. 543 ff.

Bartsch. XV. pp. 455-460 (7 Nos.).

Passavant. V. pp. 222-225.

"Goldsmith, painter, and engraver, son of Francesco Francia; b. Bologna before 1487; pupil and assistant of his father: from 1518 dated pictures are known bearing his own signature, sometimes in conjunction with that of his brother Giulio . . . died Bologna 1557." (H. p. 543.)

No. 115. THE FIVE SAINTS.

Hind. p. 544, 1.

B. XV. 456, 1.

(260 x 235)

Good, rather lightly-printed impression. The signature in lower left corner intact.

Lent by Mr. Paul J. Sachs; formerly in the Alfred Morrison Collection.

No. 116. THE HOLY FAMILY.

Hind. p. 545, 2.

B. XV. 457, 2.

(229 x 256)

Good impression, showing plate-line.

Lent by the Fogg Art Museum, Harvard University; formerly in the Prince Rostowsky Collection.

No. 117. LUCRETIA.

Hind. p. 546, 4.

B. XV. 458, 4.

Third state, heavily reworked. Almost all of the background shaded in horizontals and on the right a barred window.

(258 x 177)

Weak impression.

Lent by Mr. Paul J. Sachs; formerly in the J. Reiss and Brayton Ives Collections.

"The main part of the figure closely corresponds in reverse with Marcantonio's *Woman watering a Plant* (B. 383), which belongs to his Bolognese period (i.e. before 1510). The head, shoulders, arms, and drapery are treated by Francia differently. Both engravers may have borrowed from a common source, but it is more likely that Jacopo Francia followed Marcantonio. One element in the new treatment, the manner in which the dagger is held horizontally directed towards the body, may have been suggested to him by the *Lucretia* (B. 192) which is one of the earliest plates produced by Marcantonio in Rome." (H. p. 546.)

No. 118. VENUS AND CUPID.

Hind. p. 547, 6.

B. XV. 459, 6.

(228 x 149)

Good impression, showing plate-line, but from what appears to be a reworked plate; pricked for transfer.

Lent by Mr. Paul J. Sachs.

No. 119. BACCHUS AND HIS ATTENDANTS.

Hind. p. 547, 7.

B. XV. 646, 7.

(252 x 305)

Fair impression, in good condition.

Lent by Mr. Paul J. Sachs; formerly in the Baron von Lonna and Brayton Ives Collections.

The composition is evidently suggested by an antique relief.



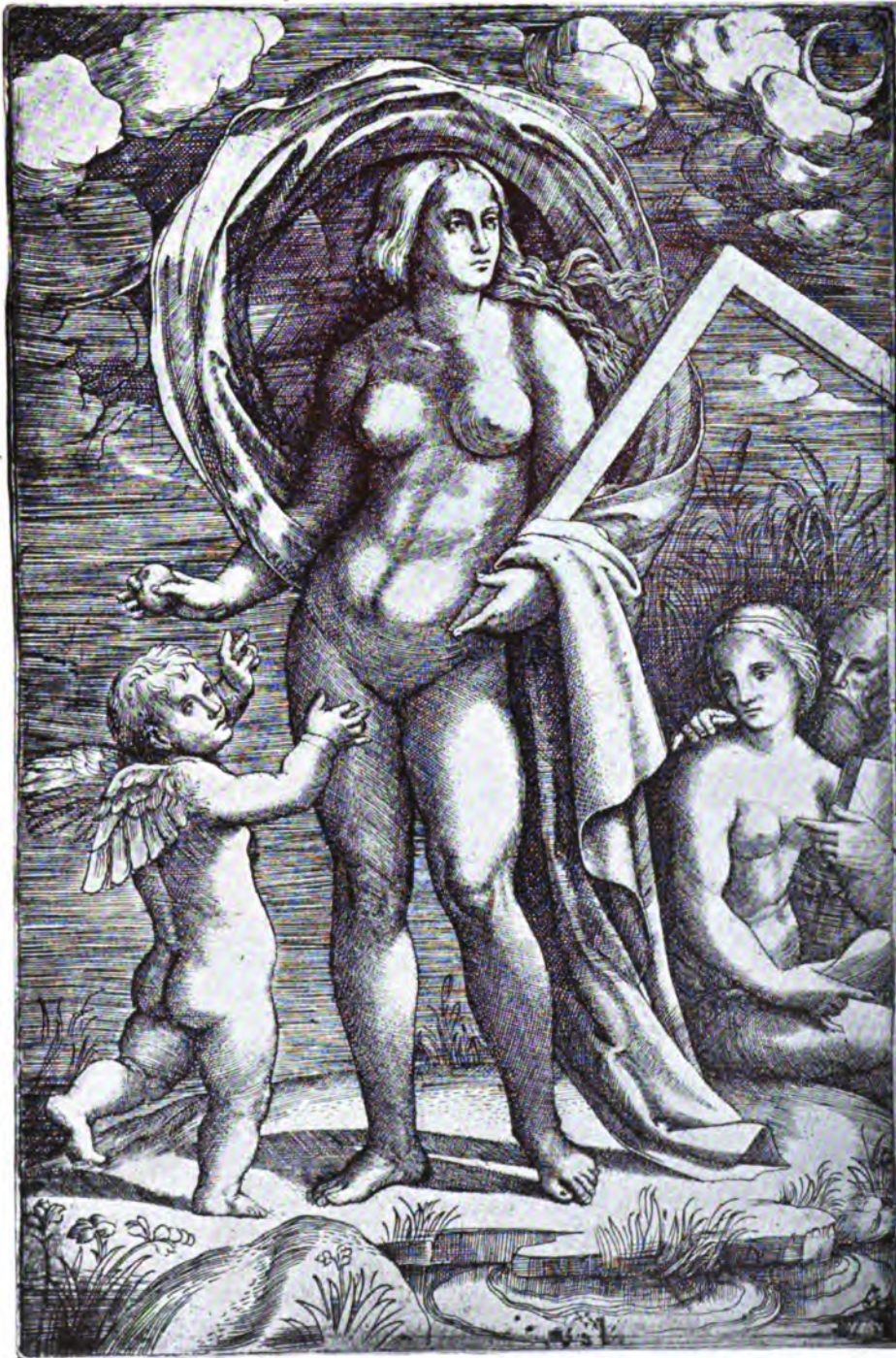
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Lent by Mr. Paul J. Sachs, Cambridge.



No. 116. THE HOLY FAMILY, BY JACOPO FRANCIA.
Lent by the Fogg Art Museum, Harvard University.



NO. 117. LUCRETIA, BY JACOPO FRANCIA.
Lent by Mr. Paul J. Sachs, Cambridge.



NO. 118. VENUS AND CUPID, BY JACOPO FRANCIA.
Lent by Mr. Paul J. Sachs, Cambridge.



No. 119. BACCHUS AND HIS ATTENDANTS, BY JACOPO FRANCA.
Lent by Mr. Paul J. Sachs, Cambridge.

ADDENDA

(Prints received too late for reproduction.)

No. 1. PEREGRINO DA CESENA.

Abraham Departing for Moriah. (Niello.)

Duch. 10.

(50 x 46)

Fine impression.

Lent by Mr. R. Ederheimer, N. Y.; formerly in the Charles Wickert Collection.

No. 2. ENGRAVER UNKNOWN.

St. Jerome.

H. p. 314, 16.

B. XV. 472, 13 (*Reverdino*).

(222 x 172)

Fair impression, probably modern.

Lent by Mr. Paul J. Sachs; formerly in the J. S. Morgan Collection.

"It is the work of a third-rate craftsman of the sixteenth century and almost defies classification."
(H. p. 314.)

No. 3. NICOLETTO DA MODENA.

The Fate of the Evil Tongue

H. p. 430, 31.

B. XIII. 276, 37.

(293 x 204)

Good impression.

Lent by Mr. R. Ederheimer, N. Y.; formerly in the Charles Wickert Collection.

"The suggestion for the group of trees seems to have been drawn from Dürer's early engravings and woodcuts, e.g. in particular the *Great Hercules* (B. 73), which dates not later than 1500. . . .

This is one of the most important and highly finished engravings of the master and belongs to the transitional period introducing the last manner. Trees and landscape are beginning to take a more important place, but the artist has still to develop the regular system of cross-hatching derived from his study of Dürer." (H. p. 431.)

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